



## MUDIE'S LIBRARY.

## BOOKS FOR ALL READERS.

Nearly all the Books advertised in this day's *Athenæum* are in Circulation or on Sale at MUDIE'S LIBRARY.  
New Oxford-street, February 6, 1864.

## MUDIE'S LIBRARY.

## NEW AND CHOICE BOOKS—NOTICE.

The List of Books added to MUDIE'S LIBRARY during the past year is now reprinted, and may be obtained on application by all Subscribers, and by the Secretaries of the Literary Institutions and Book Societies throughout the Country.

The List will be found to contain a greater number and variety of Books, of every shade of opinion, on all subjects of public interest, than have been provided in any previous year since the formation of the Library.

From the announcements already made of Works in preparation it may be assumed that the present Season will also furnish an abundant supply of Books for all Classes of Readers; and in order that his Subscribers may have ready access to all the New Works as they appear, C. E. MUDIE has resolved that the additions to the Library during the year shall again exceed in value the whole amount of the current Subscriptions.

The Collection of modern STANDARD WORKS, now by many Thousand Volumes the largest in the world, will also be still further augmented by the addition of Copies of the New Editions of Works of the best Authors as they are issued, and the supply of Books to the Foreign Department of the Library will also be materially increased.

New Oxford-street, London,  
February 6, 1864.

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MUDIE'S LIBRARY Messengers call on appointed days to exchange Books at the Residences of Subscribers to the London Book Society, in every part of London and the immediate neighbourhood.

The supply of New Books to this, as to the other departments of the Library, is in liberal proportion to the demand, the preference being given to works of sterling interest and value.

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A CATALOGUE OF ENGLISH BOOKS, comprising the best Library Editions, and the Standard Works in all departments of English Literature, Topography and Science, necessary for the formation of a superior English Library, Gratis on application.

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BERNARD QUARTICH, 15, Piccadilly, London.

**TO BOOK COLLECTORS.—Manning's (Dr. H. E.)** *SERMONS*, 1845, 4 vols. 8vo. clean and uncut, can be had from J. R. Grove Cottage, Bushey Heath, Watford, on receipt of first half of 5s. note, or Post-office Order.

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A liberal discount allowed for Cash purchases.

## NOTICE OF REMOVAL.—

Messrs. J. & R. McCracken.

Wine Merchants and General Foreign Agents, beg to inform their Friends and Patrons that, in consequence of the Premises at No. 7, Old Jewry, which they have occupied upwards of thirty years, being about to be pulled down, they have REMOVED TO more extensive Premises, at

No. 38, QUEEN-STREET, CANNON-STREET WEST, E.C., where they hope for a continuance of the Patronage hitherto accorded to them. J. & R. McCracken are the SOLE AGENTS for Bouvier's celebrated SWISS CHAMPAGNE, price 2s. per dozen Quarts; 2s. per dozen Pints.—and BACON, RABBIT, and celebrated BOLLIO WINE (which much resembles Claret), price 18s. per dozen.

Port, Sherries, Claret, Champagne, and other Foreign Wines and Cognac, as per Price-List; to be had on application.

## STRATFORD-UPON-AVON TRICENTARY.

NARY OF THE BIRTH OF SHAKESPEARE.—Sole London Office, "Central Ticket Office," No. 2, Exeter Hall, Strand, W.C., where information as to the general arrangements may be had from time to time obtained. Open daily from 10 to 4.

General Outline of the Programme for the Celebration:—  
Saturday, April 23, Grand Banquet, the Earl of Carlisle, K.G., in the Chair.

Monday Morning, April 25, Grand Performance of "The Merchant of Venice" and other Plays, at the Theatre Royal, Drury Lane.

Tuesday to Friday, April 26 to 29, Dramatic Performances and Readings, the Festival concluding with a FANCY DRESS BALL on Friday Evening.

The Grand Festival, specially erected for the Commemoration, a substantial structure capable of accommodating about 6,000 persons, is nearly completed. Plans of Seats and detailed Programmes will shortly be ready at this Office, where Tickets will be on sale. The Profits of the Festival, together with Subscriptions, which are respectfully solicited, are to be devoted to the Endowment of Scholarships in the Free Grammar School (founded by Edward VI.) wherein Shakespeare was educated, and for the erection of a Memorial to the Poet in his native town.

Contributions may be paid at this Office, or remitted by cheques or post-office orders payable to Mr. JOHN CARMICHAEL.

The names of all Contributors will be recorded on sheets of vellum, which will be bound in volumes, and kept as a permanent record in the House wherein Shakespeare was born at Stratford-upon-Avon.

E. F. FLOWER, Mayor of Stratford-upon-Avon, Vice-Chairman.  
2, Exeter Hall, Strand, W.C.

## THE SHAKESPEARE TRICENTARY.

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## NOTICE.—PHOTOGRAPHY.—In the

Number of the 1st February of THE BRITISH JOURNAL OF PHOTOGRAPHY, under the title of "Our Class for Beginners," has been published a List of Series of LESSONS, Mr. J. T. Taylor, of Edinburgh, for those who desire to become novices in the delightful Art of Photography. These Lessons will be continued in each Number; and, by strict attention to the instructions given, persons of intelligence may become experts in Photographic Art-Science. The author will, at the end of each article, reply to all inquiries addressed to him on the subject of the Lessons.—The Journal is published on the 1st and 15th of each month.

The Eleventh Annual Volume commenced on the 1st of January. The principal British and Foreign Writers on Photographic Subjects are contributors to this Journal. Annual Subscription, 3s.; free by post, 3s. 6d.—Liverpool: Henry Greenwood, 39, Castle-street. London: E. Marlborough & Co., 4, Ave Maria-lane, E.C. May be ordered through the Booksellers.—Agents for the sale of the *British Journal of Photography* are required for all localities where none have yet been appointed.

## NOTICE.—TO PHOTOGRAPHIC ADVERTISERS.—In the BRITISH JOURNAL OF PHOTOGRAPHY published on the 1st and 15th of each month, the Charge for small Advertisements of Four Lines of the following classes, has been reduced to One Shilling, if prepaid, viz.—1. Professional Photographers Requiring Assistants. 2. Operators, &amp;c., Wanting Situations. 3. Photographic Premises to be Let or Sold. 4. Second-hand Photographic Apparatus for Sale. Each additional line beyond four, 6d. The Scale of Charges for General Advertisements may be had, on application, from the Publisher. Advertisements should reach the Publisher by the 12th and 26th of the month.—Liverpool: Henry Greenwood, Publisher, 39, Castle-street. London: E. Marlborough &amp; Co., 4, Ave Maria-lane, E.C.

The Circulation of this Journal (the Eleventh Annual Volume of which commenced on the 1st of January) is very extensive throughout Great Britain and Ireland, the Colonies, Continent of Europe, &c.

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## Sales by Auction

Bird Skins and Eggs.

MR. J. C. STEVENS begs to announce he will SELL by AUCTION, at his Great Rooms, 38, King-street, Covent-garden, on TUESDAY, the 12th inst., precisely, a Valuable and Authentic COLLECTION of BIRD SKINS and EGGS from CANADA, containing: many choice examples in good condition, including the MISC. and Animals obtained by J. K. Lord, Esq., of his extensive collection in North America, and exhibited during his late entertaining visit at the Egyptian Hall, Piccadilly.—Authentic Birds from Turkey, and a small Importation of Impeyan Pheasants from India.

On view the morning of Sale, and Catalogues had.

Library of the late THOMAS STIRLING, Esq.

MESSRS.

SOTHEBY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, No. 35, Wellington-street, Strand, W.C., on THURSDAY, February 11, and the following days, at 1 o'clock precisely, the MISCELLANEOUS LIBRARY of the late THOMAS STIRLING, Esq., comprising: Thorsley's Ducatus Ledensia, large paper, uncut; Orley's Collection of One hundred Pictures of Scarce and Curious Prints by the Early Masters, an original copy, with the Nielli in silver—Dickinson's Comprehensive Pictures of the Great Exhibition of 1851—Egyptian Papyrus—the splendid Series of Engravings known as the Shakespeare Gallery; by Boydell—Ancient Legal Treatises—and other Rare and Singular Pieces—to which is added the Curious Library of a Gentleman, deceased, comprising: Dugdale's Antiquities of Warwickshire, illustrated, an exceedingly large and pure copy—Plot's Natural History of Staffordshire, with the rare leaf—Shakespeare's Comedies, Histories and Tragedies, the second impression—Poll Synopsis, 3 vols. on thick paper, with numerous manuscript notes in Greek—Fol. Book of Martyrs, black letter, 1610—Missale in usum Ecclesie Cathedræ—various Curious Liturgical Works and Rare Historical Tracts.

May be viewed two days prior, and Catalogues had on receipt of two stamps.

Modern Engravings of High Quality, and Ten Engraved Paintings in Oil by T. CRESWICK, Esq., R.A.

MESSRS.

SOTHEBY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, No. 35, Wellington-street, Strand, W.C., on MONDAY, February 15, at 1 o'clock precisely, a Valuable COLLECTION of MODERN ENGRAVINGS of High Quality, the property of an Amateur, comprising: beautiful Works of Architecture and Civil Engineering: the Bolton Abbey, by Cousins, brilliant proof before letters, from the original plate—Return from Hawking, by the same, Exhibition of 1851—The Challenge, by Walker, proof before letters—The Deer Pass, by T. Landseer, artist's proof. The Grove, by T. Landseer, artist's proof—Forester's Family, by Watt, artist's proof—Homes at the Well, by Watt, proof before letters—Peace and War, by Atkinson, India proof before letters, and other of the Leading Productions of this distinguished painter. Works of Sir David Wilkie, including: The Rent Day—Distributing for Rent—Blind Fiddler—Village Politician—Blind Man's Buff—and other Celebrated Prints, all in early proof states, also, some of his Original Sketches. Mercury and Argus, by Prior—and Departure of Regulus, by Wilson, all choice proofs, after J. M. Turner—also, ten exquisite Little Paintings, for illustration of the works of Southey and Moore, by T. Cresswick, R.A.

May be viewed two days prior, and Catalogues had on receipt of two stamps.

Valuable and Extensive Library of an eminent Architect and Civil Engineer.—Five Days' Sale.

MESSRS. PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their House, 47, Leicester-square, W.C. (west side), on MONDAY, February 8, and following days, the interesting and Valuable LIBRARY of an eminent ARCHITECT and CIVIL ENGINEER, comprising many highly-valuable and important Works in all branches of Literature: Gough's Sepulchral Monuments, remarkably fine copy—Dugdale's Constance, a magnificent copy, by Carey, Ellis and Bandeau, 8 vols.—Navy, a Manuscript, 4 vols.—King's Monumenta Antiqua, 4 vols.—Dibdin's Bibliographical Decameron, 3 vols., and other Works—Ruding's Annals of the Coinage, 3 vols., and other Numismatic Books—Beauties of England and Wales, 27 vols.—Foxe's Acts and Monuments, 3 vols., black letter—Dubamel, Traité des Arbres, 5 vols.—Sowerby's Botany, new edition, 12 vols., 12 volumes—very valuable and very important Works on Natural History, Animal and Vegetable Physiology, Paleontology, Agriculture and Agricultural Chemistry, Microscopic Science, and many of the best and best-illustrated Works of J. Van Yoonck—Dr. W. Smith's various Dictionaries—Scott's Novels, 48 vols.—Hogarth's Works, by Nichols. Many costly and beautiful Works on ARCHEOLOGY, ANTIQUITIES, the DECORATIVE ARTS, COSTUME, ARMOUR, FURNITURE, &c.—very numerous and important Works on HERALDRY, GENEALOGY and FAMILY HISTORY—very large and valuable Assemblage of the best practical Treatises and Pictorial Works on ARCHITECTURE, ENGINEERING (Civil and Military), MECHANICS, MINING, BUILDING and DECORATION. A few Engravings, Original Drawings, &c.

Catalogues on receipt of two stamps.

Valuable and Extensive Library of the late SAMUEL GREAME FENTON, Esq.

MESSRS. PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their House, 47, Leicester-square, W.C. (west side), EARLY in the SEASON, by order of the Executors, the Valuable and Extensive LIBRARY of the late SAMUEL GREAME FENTON, Esq., removed from his residence at Kewick; comprising a well-selected Collection of Books in all Departments of Literature, Books of Prints, many Curious Books and Tracts, Specimens of Early Typography (Caxton, Wynken de Worde, &c.) Catalogues are preparing.

The Library of a Clergyman—Miscellaneous Books, &c.

MR. HODGSON will SELL by AUCTION, at his Rooms, 115, Chancery-lane, W.C., on WEDNESDAY, February 10, and following day, at half-past 12, a COLLECTION of BOOKS in the various Branches of Literature, including the Library of a Clergyman, removing, containing Pinned and

chits of Home, one plates, 4 vols.—Poll Synopsis Criticorum, 5 vols.—Holy Bible, black letter, 1613—Illustrated News, from 1847 to 1863, in 16 vols. half-bound—Scott's Bible, 6 vols.—Anglo Edition, 5 vols.—Calmet's Dictionary of the Bible, 5 vols.—Only Edition, 5 vols.—Morocco, 4 vols.—Cyclopædia, 20 vols.—The New American Cyclopædia, 16 vols.—Bohn's Antiquarian Library, 33 vols.—Bohn's European Library, 21 vols.—Bohn's Scotch's Publications, 16 vols.—Bohn's Shakespeare's Works, 21 vols. cloth gilt—Bohn's Works, the new edition, 9 vols.—Parker Society's Publications, 16 vols.—Standard Historical and Theological Works—Miscellaneous Books—Modern Publications, &c.

To be viewed, and Catalogues had.



**THE GENERAL CREDIT AND FINANCE COMPANY OF LONDON (Limited)** are prepared to RE-  
SISTE SUBSIDIARY CAPITAL for the GREAT  
EASTERN NORTHERN JUNCTION RAILWAY. Capital,  
1,500,000, in shares of 50s. each, of which 750,000 is already  
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offered to the public for subscription. No share. No  
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Office—General Credit and Finance Company of London  
(Limited), No. 7, Lothbury, E.C., and 17 A, Great George-street,  
Westminster.

#### ABRIDGED PROSPECTUS.

In presenting this Prospectus to the public, the General Credit  
and Finance Company of London beg to state that—  
The Great Eastern Northern Junction Railway Company is  
formed for the purpose of connecting London with the northern  
counties, and connecting the eastern counties and London with  
the manufacturing districts of Yorkshire and Lancashire by a  
trunk line of railways, for the purpose of the cheaper transit of  
goods and minerals, and to give to the central parts of Lincoln-  
shire railway accommodation, placing Bourne, Sleaford, Lincoln,  
and Gainsborough and the intervening towns upon a trunk line  
of railway.

The country extending from the east side of London, through  
Cambridge, Peterborough, Lincoln, and Gainsborough, to Don-  
caster, is one particularly adapted for attaining easy gradients; and  
the existing Great Eastern main line to Cambridge, towards St.  
Ives; if continued by that route, would open to the northern  
counties of South Yorkshire the West Riding, and Durham, a  
highly improved means of transit for coal, while it would also  
give, by its connection with the manufacturing districts of  
Lancashire and Cheshire, through Manchester, Sheffield, and  
Lincolnshire Railway, at Lincoln, and with the manufacturing  
districts of the West Riding, by its connection with the West  
Riding and Grimsby Railway, leading to Wakefield, a cheaper  
transit for goods, and a more direct access to the Victoria Railway  
Docks, and other places of transhipment, for exports and imports  
through the port of London, than is now furnished by the exist-  
ing railways.

The Great Eastern Company have established a line of packets  
to the Continent, starting from Harwich to Rotterdam daily, and  
by means of this service passengers and goods from the West  
Riding and from Lancashire may reach Rotterdam within the 24  
hours.

The present Company is formed to make a trunk line in ex-  
tension of the Great Eastern main line through Cambridge, from  
Stanton, near St. Ives, and proposes to pass through Ramsey,  
Peterborough, Deeping, Bourne, Folkingham, Sleaford, Lincoln,  
and Gainsborough to Doncaster and Asken, communicating at  
Peterborough, through the Great Eastern Station, with the London  
and North-Western, the Midland, and Great Northern Rail-  
ways, forming junctions at Lincoln with the Great Northern, the  
Midland, the Manchester, Sheffield, and Lincolnshire, and at  
Gainsborough with the two latter companies, and forming junctions  
near Doncaster and Asken with the West Riding and  
Grimsby Railway, and near Wakefield with the Yorkshire and  
the South Yorkshire, gaining access to the Great South Yorkshire  
collieries, with the Great Northern at the Doncaster Station, with  
the Lancashire and Yorkshire, and with the Yorkshire and  
Eastern for Hull, through the South Yorkshire Railway at  
Thorne.

The line runs almost wholly through a level country, where  
the gradients will be quite flat; and in the small portion where it  
encounters higher grounds, the gradient will be kept within 1 to  
40, so as to be practically level, and attain the object above  
alluded to of carrying, compared with other railways, double the  
present load of goods and minerals with the same tractive power.  
The Company has made arrangements for the interchange of  
traffic to and from the West Riding of Yorkshire with the West  
Riding and Grimsby Railway Company.

The length of the line from Stanton, near St. Ives, to Asken  
will be 108 miles.

The several branches and connections with existing lines on  
the route, and at the Northern Terminus, will require the construction  
of 21 further miles.

The Company has made arrangements with the Great Eastern  
Railway Company, under which the Great Eastern agree to find  
half the capital, and to work and maintain and pay all revenue  
expenses of the lines, when made, upon receiving 45 per cent. for  
working expenses.

The Great Eastern also agree to pay to a common fund 5s. per  
cent. of the gross traffic of the new line, and the same proportion  
of the gross amount earned upon the Great Eastern Trunk Line  
between Stanton and London, from any traffic passing to or from  
the new Railway.

Out of this fund the capital of the new Company is to receive a  
minimum dividend of 5 per cent., without any limit as to maxi-  
mum; but, subject to the payment of 5 per cent., the earnings upon  
both new and old lines are to be divided upon a mileage.

The total cost of the line between St. Ives and Asken, with  
the connecting branches, will be 1,500,000.

The effect of these arrangements with the Great Eastern will be  
that a traffic of 162. per mile per week will furnish a minimum  
equal to the payment of the minimum dividend of 5 per cent.; a  
mileage receipt so small as to be absolutely certain.

Thus, practically, the shareholders are guaranteed a minimum  
dividend of 5 per cent., without any limit as to the maximum.  
The actual earnings upon the new line may be well calculated  
from the fact that the Great Northern system, comprising 351  
miles, of which only 100 miles are trunk line, furnishes from its  
sources a weekly average of upwards of 900, and the Great Eastern  
system of 563 miles, of which less than one-third is trunk line,  
furnishes upwards of 1,000 miles per week, and that no one of  
the trunk lines of the kingdom running from the metropolis is,  
apart from the collateral and branch lines, earning less than 100  
per mile per week.

If the proposed Trunk Line only earned one-half of the present  
average earnings of the whole Great Northern system, viz., 45s. per  
mile per week, it would pay a dividend of about 11 per cent. upon  
its capital, leaving a net profit to the Great Eastern of more than  
54,000 a year from new traffic passing over their existing line from  
Stanton Junction to London.

The annexed tables show the rapid increase of the dividends of  
the proposed Company, and of the profit to the Great Eastern  
Railway Company, on the extension of the traffic, under the  
arrangement with that Company:—

Result of the Working on 1,500,000. Expenditure.

Traffic per mile per Week.	Dividend per Cent.	Profit to Great Eastern Railway Company.
216 .. .. 5 .. ..	35,000	
24 .. .. 5 .. ..	43,000	
28 .. .. 5 .. ..	51,000	
32 .. .. 5 .. ..	59,000	
36 .. .. 5 .. ..	67,000	
40 .. .. 5 .. ..	75,000	
44 .. .. 5 .. ..	83,000	

Suppose that ultimately the development of the traffic requires  
the expenditure of 2,000,000, viz.:—Share capital, 1,500,000, and  
debentures, 500,000, the following Table shows the result, calculat-  
ing the interest on debentures at 4 per cent.:—

Result of the Working on 2,000,000. Expenditure.

Traffic per mile per Week.	Dividend per Cent. after paying 4 per Cent. on Debentures.	Profit to Great Eastern Railway Company.
216 .. .. 5 .. ..	—	—
24 .. .. 5 .. ..	—	—
28 .. .. 5 .. ..	—	—
32 .. .. 5 .. ..	—	—
36 .. .. 5 .. ..	—	—
40 .. .. 5 .. ..	—	—
44 .. .. 5 .. ..	—	—

The public advantages resulting from the line may be estimated  
from the fact that a reduction of 2s. per ton in the price of coal in  
London involves a saving of half a million annually; that the  
saving in the tonnage of goods will be at least equal in amount;  
that the whole of the Eastern Counties of England will be put in  
direct and unbroken communication with the northern coalfields  
and manufacturing districts; that those manufacturing districts  
will have opened to them a new and unbroken route to the Con-  
tinent; and that the main towns of the great county of Lincoln will  
be placed upon a through route, its vast agricultural produce  
carried direct to the northern and southern markets at a reduced  
cost, and its passenger intercourse relieved of the present delays  
and embarrasments.

Applications for shares to be made in the annexed form, which  
must be left at the Offices of the General Credit and Finance Com-  
pany of London (Limited), or at the Bankers, with a deposit of 10s.  
per share on the number of shares applied for. No other payment  
will be required until after the passing of the Act, and the deposit  
will be returned, after deducting expenses not exceeding 5s. per  
share, in the event of the failure of the Bill.

Detailed prospectuses and plans, with forms of application for  
shares, may be obtained at the Offices of the General Credit and  
Finance Company, 7, Lothbury, E.C., or of the Secretary of the  
RAILWAY COMPANY, at 17A, Great George-street, Westminster.

#### Form of Application for Shares.

To the Directors of the General Credit and Finance Company of  
London (Limited), 7, Lothbury.

Gentlemen,—Having paid the sum of £ .. .., being 10s. per share  
on .. .. shares, I request that .. .. shares, of 50s. each, in the Great  
Eastern Northern Junction Railway Company may be allotted to  
me; and hereby agree to accept such shares, of any less number  
that may be allotted to me, and to sign the Subscription Contract  
when required. I am, Gentlemen, your obedient servant,

Name in full .. ..  
Address .. ..  
Description .. ..  
Date .. ..

NOTE.—This Form of Application to be left at the Bankers', or at  
the Offices of the General Credit and Finance Company, who will  
give a receipt for the deposit, to be afterwards exchanged for scrip.

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LONDON, SATURDAY, FEBRUARY 6, 1864.

## LITERATURE

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A new biography of Cicero has long been wanting among us. That by Middleton has for many years been in arrears of the requisitions of present scholarship and criticism. Not but that Middleton's work has done good service in its day, in spite of the strong partiality which is the soul of the whole narrative. But the world, since the days of the Ciceronian and iconoclastic divine, has become less Ciceronian, and in the present state of moderate enthusiasm about his idol, an essay of such extravagant partisanship is out of date; besides which, two German professors of portentous erudition, Drumann and Mommsen, have done all that learned obloquy and insult can effect to uproot the fame and darken the moral aspect of the ancient Roman. We have long looked for a Ciceronian of adequate prowess to enter the lists against them. Such a champion we cheerfully recognize in Mr. Forsyth, whose attainments as a scholar and lawyer have already been signalized in the pleasant volume bearing the name of 'Hortensius,' the great advocate, and friend and rival of the subject of the present volumes. Mr. Forsyth has rightly aimed at endeavouring to set before us a portrait of Cicero in the modern style of biography, carefully gleaning from his extensive correspondence all those little traits of character and habit which marked his private and domestic life.

It is pleasant to know that so great a name as that of Cicero has ever, during the period of nearly 2,000 years been attached to his birthplace, and that probably from that hour to this not a day has passed without his name being spoken there by his townspeople. There are no towns or villages to dispute with the charmingly-situated Arpino the honour of being the birthplace of the greatest orator of Rome. Arpino stands precisely on the site of the ancient Arpinum, except that, in consequence of the greater security of the times, it has slid a little down the side of the conical hill, on the top of which it was formerly perched, out of the way of bandits and marauding soldiery, in a nook of the Abruzzi, at the edge of the vine-clad Neapolitan Terra di Lavoro, close to the spot where the Garigliano and the Fiume della Posta mingle their waters. M. T. C., the initials of Cicero's name, are still to be seen everywhere on the walls, and, indeed, form the only arms of the city. The bust of Cicero, together with that of Marius, also a townsman of Arpino, adorns the market-place, and nearly every vestige of Roman antiquity about the place passes by the name of Cicero, the most noticeable being the piers and one arch of a bridge on which the foot of the boy Cicero may perchance have trodden. A more certain fact, however, is, that the fame of its great townsman once sheltered Arpino from destruction; for Pius the Second commanded his savage captain, Napoleone Orsini, "to spare Arpino for the sake of Caius Marius and Marcus Tullius." Passing the days of his boyhood in this sequestered spot, in the delicious climate of Southern Italy, amid mountain streams, romantic rocks and enchanting vistas of upland scenery, planted with vine and olive, and crowned with noble forests of oak and chestnut, it is no wonder that Cicero imbibed that love of landscape and clear air which made him fly to his old homestead at Ar-

pino, or to his not far removed Formian villa on the sea-shore, whenever he could snatch a few months of leisure, and escape from the hubbub of the Forum and the smoke and parade of Rome. Born so near to Naples, he had much of the character of a Neapolitan of the present day in his attachment to his native soil, in his love of social intercourse, in the mobility, vivacity and sensitiveness of his genius, in the overflowing abundance of his speech, in his power of invective, above all, in his ever-ready sallies of humour and in the causticity of his wit. Many, indeed, of his witty replies, which by turns seduced into a smile the grave severity of a Cato, or stung to madness a Clodius or an Antony, are such as one might expect at the present day from a *contadino* of the Terra di Lavoro, or from a *lazzarone* of Santa Lucia.

Among the few notices left us of his family, we learn that his grandfather was not without some share of the provincial smartness of tongue; for in one of the borough squabbles of Arpinum he endeavoured to damage an opponent who had a local reputation for Greek, by saying that Italians were like Syrian slaves, the more Greek they knew the greater rascals they became. This old gentleman acquired such distinction in the tea-cup conflicts of the little town, that the consul Scaurus regretted that he had not carried his energies to the metropolis; had he done so his grandson, in all probability, would not have had to push his way among the great consular families as a *novus homo*. Cicero's father had weak health, and lived the quiet life of a country gentleman in the family house; but observing the talents of his sons, he determined to give them the benefit of the best professors of the metropolis, and Tullius and his brother Quintus were accordingly, at an early age, sent to Rome to lodge in the house of their uncle, Aculeo, who lived in a street called the *Carina*, in the fashionable quarter, between the Cælian and Esquiline mounts. But there can be little doubt that before leaving Arpinum the ambition of the boy must have already been raised to activity by the success of his townsman, Marius. We all know what an inspiring effect in this country the public success of one native of a little town has on the ambitious youths of the place. Before Cicero was eight years of age Marius had been six times consul (his consulates altogether were seven—a number never attained by any other Roman); and in the fifth year after Cicero's birth Marius inflicted that tremendous overthrow on the Cimbric and the Teutones, the news of which must have flashed from village to village throughout Italy, and been received with an exultation and sense of deliverance equal to that with which England received the tidings of the destruction of the Spanish Armada. Such an example could not have been lost on a boy of such precocious talents as Cicero. The career which he marked out for himself from the first was that of a public orator, but of a public orator who should be able to stand as an advocate of any cause before every tribunal and every assembly of Rome. The law courts were with him mere vestibules to the great assemblies of the Senate and of the people, and yet he confined his genius to the study of the Twelve Tables and the crabbed technicalities of Roman pleading, as though his whole life was to be passed in them. In his power of thus mastering the crabbed *formule* of legal procedure, the intricate systems of obsolete verbiage, unravelling the complexities of arbitrary precedents, and educing order and wisdom out of chaos and

darkness, while preserving a genius capable of comprehending and advancing all the poetry, philosophy and science then known to the world, he bears a strong resemblance to Bacon, while the very words which he uses are not dissimilar to those of the great Chancellor: *Noctes et dies in omnium doctrinarum meditatione versabar*. But as the ultimate aims of Cicero and Bacon were different, so the methods they took to reach them were different. The great Englishman aimed at being the regenerator of science; the Roman at being, what he also became, the greatest advocate the world has ever known. It was for this end that he followed with indefatigable eagerness the windings of every track of thought and science, and cultivated his faculties of speech and utterance with an ingenuity and a perseverance which have never been surpassed—that he noted down the *responsa prudentum* in the *peristylum* of Scaevola—that he studied Greek poetry under Archias, and Greek philosophy under Philo—that he hung upon the gestures of Æsop and Roscius in the theatre, and with tall, thin figure, outstretched lean neck, and eager eyes, stood among the crowds before the Rostra, to catch the words and watch the manner of Antonius, Sulpicius, and the chief orators of the day—that he declaimed abroad, declaimed at home, in Latin and in Greek, translated, and practised his pen in poetry and in prose.

For this end, after having made his *début* before the public at the age of twenty-six, with a success which placed him at once among the first orators of Rome, he withdrew himself on the plea of ill-health, and spent two more years in study under the first philosophers and rhetoricians of Athens and Asia Minor. From this time up to his death, the speeches and letters of Cicero involve the whole contemporary history of Rome; and in the absence of all other documents, these alone would be sufficient to prove that the republic was being hurried along by crime and anarchy to a gulf from which there was no escaping. Verres, Catiline, Clodius, Antony, these, among a crowd of smaller offenders, are the names of the four greatest objects of Cicero's invective, and what a host of crimes and vices do they represent! Dissolute living of the darkest complexion, debauchery, impiety and grossness of every kind, incest and adultery, detestable cruelty, spoliation and theft, riot and rebellion, secret murder, open assassination, and massacre. Such was the immorality of the epoch; men steeped in some and tainted with all of these crimes were freely associated with by the noblest of the *optimates*, and acknowledged as chiefs by the rabble of Rome. In the existing state of public and private morals, it was clear that things at Rome could have no other way of terminating than that which occurred. Corruption being everywhere, purity of election—and sometimes any election—made impossible by faction, authorities no longer obeyed, and the laws without effect, it was clear that the republic was virtually at an end, and that he who could make himself strong enough by the aid of brute force must remain master of the situation.

Cicero saw this clearly enough in his more deliberate moments. "*Certe*," he writes more than once, "*tyrannus existet*." But he never remained constant to this prevision; and, amid all his fluctuations, he persuaded himself that there was virtue enough yet left in Rome to carry on a republic. But if one conviction comes out clearer than another in re-reading the narrative of Cicero's life in Mr. Forsyth's volumes, it is that Cicero was no statesman; and, in our opinion, the most eminent qualities of

his mind entirely unfitted him for being, in any way, a pilot to the bark of the state in those stormy and blood-stained waters. In such troubled times as those, judgment, promptitude, decision, tact, and knowledge of character are the qualities indispensable for one who would be a leader of men; and it was precisely in these qualities that Cicero was above all men deficient. He was an advocate *par excellence*; a magnificent advocate for any cause which he determined to take in hand, but he lacked entirely the self-sustained balance, the independence, coolness and promptitude of judgment necessary to arrive at the determination. Indecision was, in all cases of difficulty, a necessity of his nature. The very faculties which gave him such fertility of argument, caused him, until he had really chosen and been drawn into a party line of conduct, to see the reasons for taking a definite course, and the objections to it, with equal clearness and abundance, so that each prevailed as they came uppermost, and his mind was in a kind of "hankering swither," now determined to do one thing and now another. When committed to any definite course of action, as in the Catiline affair and in his opposition to Mark Antony, he could conduct himself with immense energy:—which, however, as a consequence of his impulsive nature, when once set in motion, was carried to intemperance; for both in the Catiline affair and in his opposition to Antony he exceeded the bounds either of law or of duty and truth; his abnormal proceedings in the one case were the cause of his exile, and his extravagance in the other of his death. None of the leading men of Rome ever seem to have set any value on Cicero as a man of action, but to have esteemed him always as a great oratorical power, whose acquisition would be of great service to their party. The influence which he held over the mob by his sounding periods was something akin to that which Lamartine possessed in Paris in 1848, and the consideration which he met with as a statesman was much of the same character. Nevertheless Cicero, Pompey and Cæsar were the three great personalities that towered above all the rest in the great commotions which led to the overthrow of the Republic. Of these Cæsar was incomparably the greatest man, and Cicero being removed out of the way by natural disabilities, it was clear that Pompey with his weakness, his timidity, his vanity and small egotistical nature, could have had no chance with a leader whose royal qualities were such that his very name has been for nearly two thousand years the symbol of imperial sovereignty. Having convinced himself that no government could be established in Rome unless based upon military strength and presided over by a chief whose military reputation should outshine that of his opponents, he betook himself to his province in Gaul, and for nine years kept his name as much before his countrymen and as continually associated with military success as did Wellington in the Peninsula. And, as Mommsen remarks, it is one of the great marks of the largeness and universality of Cæsar's nature that the military character never predominated in him over the other great qualities of a statesman: that whereas we never think of Napoleon but as smacking strongly of the artillery officer, in Cæsar the capacity of general is merged in his other excellencies. It had been well for Cicero, and perhaps well for Rome, if he had attached himself to Cæsar, and endeavoured to form such a party about him of the more virtuous citizens as should have demanded his respectful consideration. But when, after painful hesitation, he threw his weight on the side of Pompey, reasons of patriotism, no doubt, formed part of his

motives, but not all; for he was precisely the man who, as a *parvenu* among the great senatorial families, would from mere vanity be tempted to take the senatorial side. He had, however, to subdue a good deal of injured feeling, for nothing could exceed the coldness, meanness and selfishness which he experienced from Pompey when he threw himself at his feet before going into exile, to ask for his protection; and it is clear from Cicero's letters that no cordiality, or even esteem, existed between them. On the other hand, the demeanour of Cæsar towards Cicero, not only while his own fortunes were yet in the balance, but when he became master of Italy, was so full of the manliest condescension and the most frank regard, that it seems strange indeed that Cicero should not have recognized his greater nature. But the truth is, that Cicero was not capable of doing justice to such a character as Cæsar's; at the same time he had the true hankering of a trimmer to find himself eventually on the winning side. An amusing proof of Cicero's public character as a trimmer has come down to us in the anecdote of the knight who was looking about the theatre for a place, and observed by Cicero, who said he was sorry he had not a seat to offer him: "And yet," replied the knight, "you usually sit upon two stools." It is a most singular coincidence with the wavering and dissimulating character of Cicero that he should be more fully displayed to us in his correspondence than any other public man, ancient or modern. Few public men could stand such a test, and certainly none ever wrote themselves down in all their weakness with such unreserved freedom: his vacillations, his double dealings, his dissimulations, his fears, his extravagant vanity and vainglory, are all chronicled down in his letters by his own pen, with a truth which would have passed for extravagance did the testimony come from any other person. But, to be fair, his morality must be tried by the standard of the public men of Rome of his day; his worst fault was his want of sincerity and manliness, but in all other respects his character stood higher than that of any other Roman of the time, with the exception of Cato, and perhaps Catulus. In an age in which patricians paced the streets with troops of assassins and gladiators, and murder or assassination was an every-day occurrence, his hands were imbrued in no man's blood. Nor in his public capacity was he the cause of the death of any but Catiline and his accomplices. And at a time when rapine, cruelty and extortion were the rule in every provincial government, his quaestorship in Sicily and his proconsular rule in Cilicia were distinguished by a purity and justice of administration which would be exemplary even in the present day. Perhaps his most distasteful quality in modern eyes was his vanity, which made him never weary of descending on the glories of his own consulate, and which reached its most offensive form in his letter to Luceius the historian on that subject, and which assumed its most ridiculous aspect in the laurelled *fascies* with which he encumbered himself in his flight through Italy on the approach of Cæsar to Rome. Yet it was a vanity which did not prevent his acknowledging in the most graceful and complete manner the merits of others, as especially in the case of his great rival at the bar, Hortensius. He had none of the selfish intolerance and jealousy of Pompey. His *urbanitas*, his gentlemanly and kindly feeling were renowned. Hence his friendships were many, sincere and lasting; in his family relations his nature was too affectionate for the old Roman type; as a brother, a father, an

uncle, his tenderness and gentleness were womanly in their depth and playfulness; his life from youth to age received no stain from any debauchery or habits of vicious indulgence; and as a private citizen his character was as high and pure as it was perhaps possible to be for one who lived entirely by the light of nature. He had many enemies—many of course who were the enemies of his country as well; but no small share of the personal animosity he endured was raised by the pungent wit of that restless tongue upon which Fulvia after his death wreaked her vengeance with a golden bodkin. Macrobius tells us those who suffered from it called him *scurrum consulem*, "the consular buffoon." Cæsar employed some Roman man about town to collect in a note-book his "*bons-mots*" as they fell from him for his private delectation;—from such samples of his wit as have come down to us, he appears to have possessed all the coolness and stinging power of Brummel, Sheridan and Horne Tooke combined. When accosted by a bore on one occasion with an invitation to dinner, he got rid of the inviter by asking, "Who are you?"—"Who has tied that little felloe to a sword?" he said of his own son-in-law, Dolabella. When he joined the camp at Dyrrachium his sarcasms were so frequent that Pompey wished he would go over to Cæsar. When one said, he was late, "How! late, when nothing is ready?" From his speeches, too, many a stinging phrase may be collected to give a notion of that sharpness of his tongue in conversation, of which all stood in awe. To Piso, the dark-complexioned and dissolute consul, he said, "You stole in upon public honour by mistake; by the recommendation given you by the smoke-stained busts of your ancestors, with which you have nothing in common but the colour."

But nothing, perhaps, can surpass the artfulness of sarcasm of which he made use against the licentious Clodia, the *Quadrantaria*, the "farthing woman," who was suspected—such were the times—of improper intimacy with her brother. This occurs in the speech *pro Cælio*, of whom Clodia was the real accuser; and the pretence of moderation makes the sting more acute:—

"What else can I, as an advocate, do but meet our assailants with a counter attack? And this I would do more vehemently if I were not checked by remembering the enmity that exists between me and that woman's husband—brother I meant to say—I am always committing this mistake. Now I will restrain myself—and not go farther than my duty to my client and the case itself compel me. For I never thought that I ought to carry on a quarrel with a woman, and especially with one who has been always considered the general friend of all rather than the enemy of any."

Of Cæsar's oratorical character Mr. Forsyth gives a summary:—

"As an Orator his faults are coarseness in invective, exaggeration in matter, and prolixity in style. His habit of exaggeration is such that it is often difficult to ascertain the limits within which the truth really lies; but, as a general rule, to be on the safe side we must deduct a large percentage from his statements. I believe that the cause of this was not any purpose or desire to mislead, but the vehement and excitable temperament of the man. As he felt warmly, so he expressed himself strongly. Many of his sentences are intolerably long, and he dwells upon a topic with an exhaustive fullness which leaves nothing to the imagination. The pure gold of his eloquence is beaten out too thin, and what is gained in surface is lost in solidity and depth. The argument often disappears in a cloud of words: the course of the stream is lost in an inundation. This is one great difference between him and Demosthenes. The declamation of the Greek orator, like that of Brougham, is always argu-

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mentative. Amidst the grandeur of his eloquence, his speeches are practical and business-like, and he never loses sight of the aim and end he has in view. Perhaps no orator has ever kept more closely to the point. And it cannot, I think, be doubted, that for this reason, amongst others, Demosthenes would have been listened to with far more attention than Cicero in the English House of Commons. Indeed, I am not sure that the speeches of the Roman would not there have been received, like the speeches of Burke, with unmistakable signs of impatience. But, on the other hand, we must remember that Cicero was an Italian speaking to Italians; and as the end of all oratory is to persuade, the true test of its excellence is the impression it produced upon the audience to which it was addressed. We know the magical effect it had upon the people and the Senate. They took delight in the flowing periods, the ever-changing forms of words—which disguised the repetition of the idea, as bits of coloured glass are glorified by the kaleidoscope—and the passionate rhetoric which took captive their imagination, and carried away their feelings by storm. Criticize the eloquence of Cicero as we will, it is impossible to deny that no greater master of the music of speech has ever yet appeared amongst mankind."

Altogether Mr. Forsyth's volumes form a very acceptable addition to the classic library. The style is generally that of a scholar and a man of taste, though there are inequalities. On one occasion he speaks of "Cicero putting his dignity in his pocket"; and, on another, he writes, "Plancus saw that victory would be on the side of the *gros bataillons*," a bit of French patchwork hardly tolerable in a newspaper correspondent, notwithstanding the allusion it involves. Often, too, his analogies from modern biography and history are far-fetched; moreover, the accessory figures in the story are not sufficiently developed. Atticus, Cato, Pompey, Cæsar, might all have been made interesting individuals without encumbering the narrative; nor do we think Mr. Forsyth should have been so anxious to confine himself within such moderate limits. It is of the highest importance in such a work to have a complete view of Cicero as an orator, and several of his most important speeches are dismissed with an excuse for want of space. Albeit, we are thankful for the volumes as they stand.

Mr. Forsyth says no authentic bust of Cicero is in existence. Does he know of the head found a few years ago, and now standing in the vestibule of the Gallery of the Vatican, which several eminent sculptors and antiquaries recognized for Cicero by its likeness to the features on the coin, which may be concluded to be those of Cicero; although some contend that they are those of his son?

**Our Peculiarities.** By Viscountess Combermere. For private circulation. (Smith, Elder & Co.)

WITH occasional gaiety and sparkle, when her subject needs to be lighted up by epigram or illustration, Viscountess Combermere has treated a grave topic in a generally sedate and sober spirit. Now and then we have in 'Our Peculiarities' (a volume of essays privately printed) a dash of Lady Morgan's spirit; more frequently the earnest tone of Florence Nightingale; and most of all, perhaps, the practical philosophy of Harriet Martineau. Even to remind us of such writers, a book of serious essays, written without the advantages of popular and party appeals, must have in it no common share of merit.

The motto from Lord Bacon on the title-page, ending with the words, "It is an inquiry of great depth and worth concerning imagination, how, and how far, it altereth the body proper of the imaginant," very fairly suggests Lady Combermere's line of investigation. She

pursues her inquiry through seven articles, or nine chapters: Our natural and educational peculiarities; peculiarities of appearance; peculiarities of the senses; peculiarities of mind; peculiarities of female character; peculiarities of manner; and finally peculiarities of age. The themes are trite, and it is difficult to say much that will be thought new and true about them. Lady Combermere, nevertheless, by solidness of thought and vigour of expression, keeps the reader's mind on the alert; now to contest her evidence, anon perhaps to confirm it. Most of her conclusions are exhibited in the form of aphorisms, such as this: "Established habit is composed of the concretions of our former acts and thoughts, that gather round us and give shape and force to our physical and mental qualities; in time the deposit hardens, and our minds try to release ourselves from the good, or evil, with which it encrusts us." We may dispute this summary of human life, as we dispute everything that is not common-place; but our very dispute is a compliment to the writer's power.

Our peculiarities of appearance are analyzed with a sharp and skilful touch. Take this picture of a sanguine man:—

"These chirruping dapper men, that run about like quicksilver, are always sanguineous; sometimes harmless, though troublesome; sometimes pert or satirical, and dangerous; generally forward, and self-satisfied, delighted with themselves and all their appurtenances. A specimen of the variety is readily known: his hat labels him, ever a little on one side, and when without it, his hair has something peculiar in it, and seems unwilling to lie quiet on his head like other hair. He falls rapidly in love, and is very fond of marrying at the first opportunity; when after a week's attachment, selecting some one the privation of whose society, he tells you, would blight him for life, he then soon subsides into a jovial pater-familias, fat and cheery. We need not say much for his domestic qualities, as to staying at home with his family, and resisting club temptations; for he is fond of pleasure and change, and gets rather tired of sitting between his wife and his penates, chewing the cud of the domestic mutton, on the domestic hearth. Happy is the young daughter of a sanguineous father, happy in the enjoyment of his good temper, happy in the pleasures he provides for her, to be shared with himself; for he loves taste, and likes colours, and fashion, and expenditure, and display. The sanguineous papa, however, is not so indulgent to his sons; he never spares too much money, not having enough for himself, and though his house is open to them, they do not find his purse in the same state. Perhaps, however, his natural expansiveness reaches that essential; and then we have the lavish sanguineous man, designated by Hibernian friends as 'the good fellow who lends his money on bad security.' He is often met in Ireland, peculiarly fond of change there, and of adventure and excitement. These same tastes bring us over the freights of labourers from the sister isle, that yearly crowd our shores, ready for fun or fighting, the hat stuck on one side, a leer in the eye, and a smile carried from ear to ear, along a very extensive line of mouth."

—This Irish gentleman might have sat to Lady Morgan for his portrait. The next picture—that of a cross fellow—is, in its light and shade, a specimen of close and not ungenial observation:—

"We all condemn the querulous man, but acknowledge, dear reader, that you are his very humble slave; although your dependent nominally, in reality you are his servant, not daring to reprimand, and scarcely venturing to command him. You find yourself peering into his face, to study its expression, to ascertain that he is pleased, or if there is anything in your manner or conduct which he does not quite approve. When he sulks, you feel depressed with misgivings of conscience, as if guilty of some offence which you torment your memory to recall; does he but smile and treat you

cordially, your spirits rise, till you absolutely experience something like a feeling of affection springing out of the gratitude which his kindness excites. You hold your head higher, and step with new elasticity about the house for hours afterwards."

In the chapter on the peculiarities of women, Lady Combermere discusses the questions of love, marriage, and woman's work. We are glad to find so clever a writer saying a good word for that numerous and ill-treated class—our old maids. "The foolish cant," she writes, "that declares old maidenhood to be a penance, is unfeeling if it be just, and unjust if it be false." That is very true. We will go farther: asserting boldly that some of the most helpful, and earnest, and charming women in London society are what foolish fellows call old maids—that is, women who, for one reason or another, have never married:—

"These single women, whom it is the cant of society to ridicule, may have often postponed their own settlement in life from the highest motives; filial devotion has, perhaps, engrossed them so entirely in early life, that no selfish object diverted them from its holy duties. It was sufficient to satisfy affection and to supersede hope; for the devoted, generous child, from the intensity of her love, has felt that the future must ever be a blank, when the interest that engrosses the present is withdrawn by death, and this dreary prospect adds another motive to her tenderness. Unselfish as woman is, under all circumstances, she is here more regardless of herself than in any other position. In married life she yields to her husband, who is her support and companion till death; to her children she looks for care and affection in age, but no consideration of future happiness or present pleasure encourages the patient daughter, as she watches day and night by the invalid mother, or the decrepit father; hers is the purest love, unsullied by one sensual thought as its origin or its object; no instinct prompts it, no animal impulse strengthens it; the holiest feeling that fills the human heart, it yields only in purity to the love of God."

Every man who has sisters and cousins can point to some generous example of the fact here stated with so much good sense by Lady Combermere.

A volume so rich in genial thought, and so well written as 'Our Peculiarities,' should not be confined to the readers whom it will reach by means of a private circulation.

**The Four Experiments in Church and State, and the Conflicts of Churches.** By Lord Robert Montagu, M.P. (Longman & Co.)

WHEN Lord Bolingbroke was dealing with the question of the union of Church and State, he expressed his views, in few but strong words, touching the characteristics of those men who were for ever conspiring to bring about a dissolution of that particular union. He designated as "pests of society" the men who affected a reverence for religion generally, while all their endeavours were directed to the overthrow of the religious system accepted in England under the form of a Church Establishment. The philosophic Viscount compares them to those self-styled Apostles of Liberty who could not tolerate the well-regulated freedom which Englishmen might enjoy but could not legally abuse. Bolingbroke could not believe that the philosophers, divines, lawyers and politicians, who had theories for a new religious as well as a new civil system, could be at all agreed upon the plans of a new religion and of new constitutions in Church and State. "We should find ourselves, therefore," says St. John, "without any form of religious or civil government. The first set of these missionaries would take off all restraints of religion from the governed; and the latter set would remove or render ineffectual all the limitations and controls which liberty hath prescribed to those who govern,

and disjoint the whole frame of our constitution. Entire dissolution of manners, confusion, anarchy, or perhaps absolute monarchy, would follow; for it is possible, nay probable, that in such a state as this, and amid such a rout of lawless savages, men would chuse this government, absurd as it is, rather than have no government at all." In such terms Bolingbroke speaks on a subject which is treated by Lord Robert Montagu in a substantial volume. In some respects the two Lords agree, but Lord Robert has a better opinion of his countrymen generally than the Jacobite Viscount, who used to say that Englishmen were the worst politicians, but the best party-men, in the world. So ill did he think of them in the former character that he was fond of asserting that Englishmen were not much better politicians than the French were poets. It was one of his ways of hitting two birds with the same stone.

Lord Robert Montagu enters the lists in another spirit than that which moved Bolingbroke. As the champion of a National Establishment, of a State Religion, we are not sure that those who are disposed to cheer him with heartiest acclaim on his first appearance will altogether approve of his method of combat, or the precise object for which he contends. His arguments are raised to prove, on the basis of reason and experience, that a National Church is in every way superior to any other system which can be invented; and that the proposal of the opponents of a National Church that every religious sect should be left to work for itself has been often tested by practice, and invariably proved to be "the very worst scheme which has ever been imagined."

Thus far there is one party ready to fling up their caps for Lord Robert, but they will, perhaps, hail him with bated breath when they find him explaining the question at issue as not being "whether Episcopacy shall be the National Church, but whether there shall be any National Church at all. The former," says Lord Robert, "is a theme for theologians; the latter is a question for statesmen." It is with the political theme alone that the author is concerned. "A National Church," he observes, "is not necessarily and essentially Episcopalian"—an observation which may cause some of his admirers to mistrust their champion; but Lord Robert recovers their sympathies by demonstrating that, after other possible forms of Church Establishment have been tried and have failed, "our own ecclesiastical institution, or the National form of Church, is by far the best organ for attaining that great object which has, in every age, been the aim of every ruler and ultimate end of every legislator."

The four church-forms, or experiments in Church and State, which constitute the chief subjects discussed by the author, are designated as, First, the National Churches which have been established in England, where the lay and clerical elements are balanced, and State and Church are regarded as substantially identical, though differing accidentally. Second, the Eastern Church in Russia, where that Church is a mere political tool of the State. Third, the Church of Rome, which over-rides the State; and Fourth, Americanism, or the Way of the Sectaries, under which the State is unconnected with a Church, which can hardly be said to exist, where the clerical element is of little account, but under which system, as under the despotic form of Wesleyan religious administration in this country, the author discerns forms intimately allied with that of Rome. "A truly National Church is defined as being one which rests on the identity of the Church and the State or Nation. "If the Church has an independent legislative power,

whether it be more or less extensive than the State, or Nation, then the Church is not national; for it is independent of the constitution or the national will." On one point, the old Paganism, as a national system, was more respectable than any other, inasmuch as those classical heathens never made war on religious accounts. Lord Robert thinks that this was solely because of the nationality of the religion professed, which would be hard to prove without smiting the system that overthrew heathenism. The author also asserts that "the Pagans never persecuted one another," which assertion would be still harder to prove, for there certainly was a time when he who would not bow to the Supreme Jove, or fling a pinch of incense on the altar of the Emperor, was thrown to the lions, to the torturers, or the flames.

The outline we have drawn is cleverly filled up by Lord Robert Montagu, with all of whose statements we do not concur, and against the occasional uncharitableness of whose sentiments we may protest, while we acknowledge his sincerity. As a sample of his style, we subjoin the following:—

"From the year 1650 until the Restoration, the Puritan government of Massachusetts endeavoured, by the severest and most oppressive means, to preserve a unity in opinion and discipline. Judge Story (himself a New England man) testified that 'the persecution which drove the Puritans out of England might be considered as great lenity and indulgence in comparison' to the laws on the subject of religion which were put in force by the Puritans of this colony. If any man, for instance, denied that the State had a right to enforce attendance at their Independent worship, he was instantly put in the public stocks. In Connecticut there were the famous 'Blue Laws.' Under these laws no Quaker, no member of the Church of England, no person who, to the least degree, differed in opinion from the Independency which the government professed, could give a vote, or even enjoy the rights of a freeman. It was strictly forbidden to grant a lodging or even to sell any food to a Quaker 'or other heretic.' Whoever turned Quaker or heretic was to be banished for his apostasy. If he ever afterwards were seen in the country, he was to be put to death for the offence. No man was permitted to walk in his garden, and no mother might even kiss her children on the Sabbath-day; and so forth. Throughout New England, when the Churchmen claimed exemption from the payments which used to be exacted in support of Puritanism, they were ruthlessly hurried off to gaol. Nay, whenever Churchmen ventured to show themselves as such, they were compelled to suffer every kind of insult and annoyance at the hands of the dominant party. Quakers were put in cages; they were whipped at carts' tails; they had their ears cropped, their tongues bored; they were sold as slaves; they were hung. In Boston, in the year 1659, some were even burnt alive for being Quakers."

The next passage will show an idea of a National Church, against which there will be many protesters:—

"Every church which takes its stand upon doctrine must assume that its doctrines are necessarily true. Otherwise, it repudiates the ground upon which it rests. And those also who promulgate doctrines and angrily resent any doubts which may be raised against them, must lay claim to infallibility; lest the authority of their announcements might be questioned. A National Church, on the other hand, no more requires a blind acquiescence from her members, than a schoolmaster exacts it from pupils who learn Euclid or algebra. It is the nation which 'has power to ordain rites.' Who would be hasty in differing from the deliberate voice of a nation—a voice, too, which has not varied in tone for centuries? It is the nation which has 'authority in controversies.' The nation employs education as an engine for bettering its succeeding generations. It must, therefore (like

every parent), determine what shall be taught; otherwise the trumpet would give but an uncertain sound. How different is such a church from those whose professed aim is to spread dogmas! whose prime intention is not to make citizens better men! How different is the Church of England from that church which Sir George Bowyer described on June 9, 1863! Yet I do not blame the Romanists alone, nor 'thank God that we are so much better than other men are.' What was the Gorham controversy but a desire to make the Church stand upon doctrine? The desire was foiled; the Privy Council, and not a synod, decided it. And, in arriving at the judgment, the Privy Council considered merely what it was that the nation had determined to have taught; they never took thought whether this or that dogma is orthodox. What is the controversy about the 'Essays and Reviews,' but a desire, upon the part of the many, to see the Church based upon doctrine? They forget that its prime aim is the moral character of the people. They ignore the fact that *Laborare est orare*; that religion is merely duty. Whether our duty lies in 'visiting the fatherless and widows in their affliction'—or whether it lies in occupations of a more secular appearance—still religion consists in 'doing our duty in that station of life to which God has called us.'"

We have adverted to the strong terms occasionally employed by the author; as, for instance, in the passage below:—

"There has always been a cry against the Romanists for resting on ceremonies and mummeries, on masses and saints' days, on penances and fasts. Have not then the Sectaries their observances too? their pharisaical keeping of a Judaical Sabbath, with their 'tricks of trade' on week-days? their 'saints' and 'elect,' and adoration of anyone who uses their wretched shibboleths of doctrine? Yes! I have known them anxious to quash a lawsuit (which had been instituted for a most nefarious swindle) because the swindler was 'such a saint!' Have they not their fasts and their days of humiliation? When Glasgow wished a fast-day to be proclaimed for the cholera, Lord Palmerston told them to cleanse their ways, both moral and physical; for it was well known that this Sabbath-keeping, long-sermoned, bedocrinised city, is the worst city of the plain' which has not been engulfed in the Dead Sea. I have asked them, during their solemn days of humiliation if they thought they were as proud the day after as before! And they told me that 'the humiliation was not expected to make them more humble; they did it merely as a religious duty.' Here, again, Popery and Sectarianism have the same source, while the National Church keeps the middle."

The concluding chapters, under the head 'Conflicts of Churches,' are devoted to showing that nearly all, if not all, wars have been wars of churches, races and languages, in which the Mohammedans appear in the least unfavourable light. Even the struggle in America takes, in Lord Robert Montagu's eyes, an appearance of a struggle between two churches—Jefferson Davis having corresponded familiarly with the Pope, and the Romanist element being, therefore, supposed to be in his favour against the sectaries of the North. We conclude by recommending Lord Robert to consider Sozomen's comment on the counsel of Themistius to Valens, to leave the different sectaries alone. "He might have added," says Sozomen, "that these disputes never produced any mischief because they were never intermeddled with by the rulers."

*The Negeb, or "South Country" of Scripture.*  
By the Rev. Edward Wilton, M.A. With a Map. (Macmillan & Co.)

THE geography of the Holy Land will soon be as familiar as that of England. Since the researches of Dr. Robinson, much has been done to identify the sites of sacred places, and explain the allusions to towns and villages once inhabited but now in ruins. We owe much to



the accurate researches of that scholar, who set a noble example of patient investigation, and stimulated the zeal of many. Had he lived to write his contemplated work on the geography of Palestine, it would have taken its place as the chief manual of reference to the student of Scripture. At present, many books proceeding from travellers must be consulted by those who wish to obtain a clear knowledge of the topography of Judea.

The work before us is a contribution to our acquaintance with that district of Palestine called "the south," or "south country." It is divided into three parts, the first of which defines the limits of the territory by means of various statements scattered throughout the Old Testament; the second discusses the characteristics of its physical and zoological features, as they are embodied in certain passages occurring in the poetical books; and the third is an elaborate attempt to identify the exact sites of the different cities in the south country enumerated in Joshua xv. 21-32, from the materials furnished by the Bible itself, the writings of Josephus and the Greek and Roman topographers, the 'Onomasticon' of Eusebius and Jerome, the itineraries of early pilgrims, the chronicles of Crusaders, and the descriptions of modern travellers. The compiler does not seem to have been in Palestine himself.

We do not suppose, as our author does, that the Negeb, or South Country, was definite in its limits. The word was employed somewhat vaguely. Hence his attempt to fix its exact boundaries, however laudable in itself, is only an attempt to introduce more literal accuracy into the phraseology of Scripture than the writers themselves intended. This tendency runs through the whole work, and vitiates it so far. The third part is manifestly the best, as it is the longest. Here the ingenuity of the writer, —his ready power of combination,—his familiarity with sites, ruins, travels, and minute circumstances bearing on the point he wishes to elucidate,—are conspicuous. It were hazardous to assert that he has always made out a good case. In many places he is more fanciful than convincing. All his identifications will not stand. This arises in part from his undue exaltation of the Septuagint text above the Hebrew. With the latter he takes great liberties at times, showing that he is not acquainted with established principles of textual criticism. This is his weak point—deficiency in Hebrew criticism. He translates Isaiah viii. 6, "The waters of Shiloah that go softly," or secretly, or by "a covered way," i. e. "by subterranean conduits," which is entirely incorrect; mistakes the interpretation *sent* in John ix. 7; and refers the reader to some "valuable" reflections by Dr. Buchanan on the typical significance of Shiloah—reflections which are empty and worthless.

With great rashness he expunges the tenth word, *Ziph*, from the text of Joshua, as though it were an interpolation, and identifies Adadah, the sixth city, with Arzer of Judah, —assuming that Daleth was twice mistaken by copyists for Resh. And we are not a little surprised at his unhesitating acceptance of Rowlands's identification of Kadesh with 'Ain Kâdeis, while he states that the question "has been set at rest by the masterly and convincing disquisition of Prof. Kurtz"; whereas the point is far from being settled—certainly not by Rowlands's most improbable hypothesis. In unceremoniously rejecting the traditional site of Mount Hor, and identifying it with Jebel Moderah, he advances a number of suggestions that make the opinion less probable. It would have been well if Mr. Wilton had set himself in good earnest to the task of reconciling the discrepancy between

the specified number of cities at the close of the account in Joshua xv. 21-32, and the actual number, by some other method than that which arbitrarily alters the Hebrew text; and that he had refrained from emendation, or new translation of the Hebrew. "The turning of our captivity, O Lord, is (as grateful and unexpected) as torrents in the Negeb," Psalm cxxvi. 4, does not show a proper acquaintance with the Hebrew original, or much taste, though sanctioned by Durell and Taylor. Nor is the change of בָּקֵר into בִּקְרִי, in Amos vii. 14, aught else than groundless, though proposed by Secker in the days when Lowth, Kennicott, and others had no scruple in altering the text unwarrantably. But notwithstanding the minor defects and uncritical knowledge presented in parts of the book, it is excellent and able on the whole. If the author should apply himself to other portions of sacred geography, we have little doubt of his power to throw fresh light upon them. His talent lies in the department he has chosen; let him diligently cultivate it, and he will succeed.

*The Queens of the Foot-lights*—[*Les Reines de la Rampe*, par L. de Montchamp et Ch. Mosson]. (Paris, De Courmel.)

HERE we have half-a-score of French queens, who have reigned over that world in which pride and pettiness, triumph and mortification, a brilliant noon followed by a weary clouded evening, are brought together in the sharpest contrast—that world in which everything is of a manufactured morality, and yet in which the hopes and fears and passions excited are well-nigh as serious as those among sovereigns of nobler and more substantial empires. The ten royal ladies were Marie Desmâres (Molière's *La Champmeslé*), — Adrienne Le Couvreur, — Claire-Joséphine-Hippolyte-Leris Clairon de La Tude (out of whose many names only the last but one survives), — Marie-Françoise Dumesnil (Clairon's rival), whose genius endowed "a woman of the people without elegance or grace" with powers to transport and to overawe and to move, by some rated as peerless, — Catherine Josephine Rafin, natural daughter of a horse-dealer at Saint-Sauve, who took the more imposing name of Duchesnois, and, at Talma's side, long sustained French classical tragedy, — Georges Weimer, better known as that huge, handsome, grand Madlle. Georges, who with coarser enchantments than her predecessors, did so much to naturalize the feverish and monstrous dramas of the romantic school, and whose career was as long as it was erratic, — Anne-Françoise-Hippolyte Mars, possibly the most perfect artist of the ten, proving her perfection by her versatility, — Amélie-Thomase Delaunay Dorval, — Rachel Félix, — and, lastly, that wondrous young old lady, whose singing and sprightly masqueradings in the clothes of young rakish abbés and princes, even to this day, keep her own theatre in Paris alive and her own subjects contented, Madlle. Pauline-Virginie Déjazet.

This book is executed agreeably, though it contains little matter and more than one blank space. For instance, from the list of Rachel's parts in plays written expressly for her, those in Scrib's 'Czarine,' in the hateful 'Lady Taruffe' of Madame Émile de Girardin, and in 'Rosemonde' (we think by M. Saint-Ybars), are omitted. Some of the elder anecdotes, too, made known to us by Grimm and other gossips of the time, are not told correctly. But the book will serve to while away an hour in a railway carriage not unpleasantly. It will refresh the memories of those who care for the playhouse; — while to graver readers, who

study the influences of habits and professions on human nature, it may give matter for some thought.

There is a chapter to be written on the old age of actresses — sovereigns discredited for offences which are of Time's making, not theirs. In nine cases out of ten, a woman leaves the stage long before her faculties fail her—to wear out the rest of life in rapid retirement—in five cases out of ten, such retirement is accompanied by poverty. Few have the wonderful tenacity possessed by Mars, who continued to appear in parts demanding youth and beauty till she was nearly seventy, and then collapsed into age, decay and death. Clairon found some satisfaction, after her abdication and the loss of her fortune, in dressing herself like an antique Muse, and discoursing in tragedy tones concerning the commonest things of life (even as, irreverent persons say, did our own Siddons). Madlle. Georges, the gipsy queen, here so voluptuously described by M. Théophile Gautier, after exhibiting herself and her diamonds in almost every corner of civilized Europe, had to yield at last to the pressure of years, obesity and debt, and was last to be heard of, at the time of the great Paris Exhibition, as applying for the curatorship of umbrellas, canes and hand-baskets. The close of Madame Dorval's career was still more doleful; for one reason, because she appears to have been gifted with quicker intelligence and more passionate sensibility than many of her contemporaries. She was no "vulgar idiot" (like our Pritchard, denounced by Johnson as a creature who talked about her "gownd")—but the companion and equal of men of letters and imagination, a woman who belonged to the wild awakening of romanticism in France. De Vigny loved her. One of the few good pages in Madame Dudevant's 'Mémoires' is consecrated to the feverish attractions of the artist, which excited the novelist's sympathy. Her life was the too frequent life of a struggling actress, not always in full favour with the public—erratic, disorderly, and tormented with anxieties and yearnings; but Dorval fell upon its thorns with more than the usual weight of a woman of her class. Such a being could not prosper. Her performances, full of genius as they were, exhausted as much as they enchanted her public. The theatres, besieged by herself and her friends on her behalf, opened their doors to her reluctantly. The crisis of 1848, so fatal for the moment to the Drama, bore hardly on an artist, who, though belonging to the "emancipated" legion, could not fall in with the humour of the hour, as did the politic Rachel by singing (without a voice) 'La Marseillaise' —and working out all the bad incitements to which that tune was put in the first revolution with the gestures of an *Atte*. Dorval was reduced to want; but a worse agony came upon her, in the death of a favourite child, by her third husband, Luguet, an actor belonging to the Palais Royal. The boy died in May, 1848, at the age of four and a-half years; and she told his death to her friend the author of 'Lelia,' in the following cry:—

I have lost my boy, my George! Did you know it? But you could not know the profound, irreparable grief which I feel. I know not what to do, what to believe! I cannot understand how God takes from us creatures so dear! I would pray to Him, but I find only rebellion and anger in my heart. I pass my life over his little tomb. I would, but I can no more, love my other children. I have sought for consolation in books of prayers. I have found nothing which speaks to me of my situation, and of the children whom we have lost. Is it necessary to thank God for so frightful a misfortune? No—I cannot. Jesus himself, did he not cry, "My God, why hast thou forsaken me?" If

that great spirit could doubt, what can become of us creatures? Ah! my dear, how unfortunate am I! He was my only happiness. I believed he was my recompense for having been a good creature, and thoroughly devoted to a family, the charge of which was very dear, but also very heavy on my poor shoulders. I was so happy! I envied no one anything. I strove with courage in a hateful profession, in which I did my best, and when illness did not prevent me, with the idea of making all my world around me happier. The revolutions—all Art lost—still we were happy. Our poor little ones made barricades; sang the 'Marseillaise'—the cries of the streets doubled their gaiety. Well, then! some days later, the very same noises doubled the convulsions of my poor George. He had fourteen days of agony. For fourteen days have we been on the cross. He fell at our feet on the third of May. He gave up his little spirit on the sixteenth of May, at half-past three in the afternoon.

"Let M. Alexandre Dumas," our authors go on to say, "tell the heart-piercing sequel of this great sorrow":—

One day (says he) Dorval, having gone out in the morning, remained from home the entire day. The fears of her children during the hours of her absence may be guessed. At last, towards eight o'clock in the evening, she came home, greatly agitated. Lugnet timidly asked her some questions, but they saw directly that there was a secret which she would not tell. From that moment forward, this absence happened daily, and as every day she went out and returned at the same hour—in a household, the strength of which was worn out—they habituated themselves to this absence, which gave the family a little calmness. Further, it was thought that Marie passed all this time in some church. One evening, however, she came home ill: shivering violently and coughing frequently. Lugnet examined her attentively and perceived that her clothes were drenched. Heavy rain had fallen during the day, and it was mid-winter. Where had she been, while this rain had been falling, which had so entirely saturated her garments? It became a matter of anxiety. Lugnet determined to know where she went. He did so on the morrow, it needing but to follow her. She had bought a camp-stool. She had fixed to the railing which surrounded little George's tomb, a heavy chain and a padlock, and every morning, in winter, during the rudest months of the year, she went thither and installed herself there with her Bible and a piece of embroidery. And when passers-by, who heard her groan, would ask the keepers of the cemetery, "What is that?" they would get for answer, "It is that poor Madame Dorval, who is weeping for her little child."

The above bears the Dumas mark—but be its exaggerations ever so largely tithed, sufficient of misery remains to give the tale a marked place in the annals of the decline and fall of stage-queens. Not long after this, the broken-hearted woman and neglected actress died; just while her warm friends and steady admirers were hoping to influence the authorities of the Théâtre Français in her favour. Is it Utopian to wish that those who enter so exhausting and precarious a career as that of stage-presentation should be encouraged from the first to fix their eyes on the fact, that an hour must come when the death-in-life of their retirement must claim them,—and so be prepared, be it ever so imperfectly, to meet the common lot?

*The Law of Copyright in Works of Literature and Art, and in the Application of Designs. With the Statutes relating thereto.* By Charles Palmer Phillips, Esq. (Stevens, Sons & Haynes.)

DURING his speech at the Mansion House the other day, Lord Palmerston said, "Those who know the course of commerce of the world will tell you that, year by year, this great City of

London is growing more and more to be the centre of all the great commercial transactions of other States; that bills are drawn upon London to pay debts all over the world; and that commodities destined for other nations are sent in deposit here."

Good news this for British authors, both of literature and the fine arts; for, as certainly as wealth is created by commerce, so surely the accumulation of that wealth creates a rapidly increased demand for works of literature and the fine arts. It has always been so in every commercial state, both ancient and modern; in our own case that demand promises to be without a parallel in the past history of the world. This arises from the gigantic extent of the colonies and possessions of Britain, the enormous amount of her commerce, and the fact that English is becoming the commercial language of the world. But in the midst of all this most flattering and gratifying scene of prosperity, how few persons there are amongst us who pause to inquire into or consider the extent to which we are indebted for that prosperity to the genius and industry of a British author. In 1792 Pitt, during one of his great financial statements in the House of Commons, in speaking of Adam Smith, said "The author of 'The Wealth of Nations' was a man whose extensive knowledge of detail and depth of philosophical research will, I believe, furnish the best solution to any question connected with the history of commerce, or with the systems of political economy."

Attention is called to the opinion of Pitt for the purpose of illustrating the importance of works of literature in promoting the great cause of civilization, as well as the happiness of the whole human race. It would be difficult, indeed, to estimate too highly the moral and material advantages resulting from the labours of authors of literary works. To them, under God's providence, we are largely indebted for the blessings of morality, freedom, security, and prosperity which are now enjoyed in the British dominions. It might, therefore, naturally be expected that those whom Sir David Brewster aptly designates "the intellectual benefactors of their country" would have been justly, aye, and even liberally, dealt with by the legislature so far as relates to protecting the rights of such benefactors from depredation. Unfortunately, the history of our laws of copyright proves that British authors have been most unjustly and illiberally treated by the legislature. It has repeatedly despoiled them of a large portion of their rights in the most arbitrary manner; at one time acting upon the unfounded notion that authors were "monopolists," and at another promoting the interests of foreign pirates by enabling them, in our colonies, to compete with and undersell the proprietors of British copyright works. To establish these allegations, it is requisite very briefly to trace the history of copyright in England.

How that copyright originated has never been clearly ascertained; but there are strong grounds for believing that it arose from a laudable custom amongst the London printers and booksellers not to reprint each other's books; such custom, by analogy, being probably founded upon the unquestionable copyright which, ever since the introduction of printing into this country, has always been claimed and exercised by the Crown in the English translation of the Bible, and in all Acts of Parliament. Lord Mansfield held that copyright had "existed for ages by the Common Law of England." Such right was, therefore, perpetual, and it was always based upon the property which an author had in the repro-

duction and sale of copies of his work. That was the position of the proprietors of copyrights in England, when, in consequence of the piracies committed "by men of straw," the booksellers thought they should improve their position if the piracy of a book would render the delinquent subject to a penalty. In an evil hour the booksellers, therefore, petitioned Parliament for relief and for additional protection to their "property." In 1709, an Act was accordingly passed, which made it a penal offence, within the first fourteen years after the printing and publishing of a new book, or of a second term of similar extent, if the author should be living at the expiration of the first, to reprint such book without the consent of the proprietors of the copyright. In 1774, it was decided, upon an appeal to the House of Lords, that this statute deprived an author of his Common Law or perpetual copyright, and, consequently, that he had afterwards only the limited right granted by that Act. A Bill was thereupon brought in "for the relief of booksellers and others," but it was lost in the House of Lords, where its supporters in vain urged that "authors are not to be denied a free participation of the common rights of mankind, and their property is surely as sacred and deserving protection as that of any other subject." Lord Camden denounced the measure as an attempt to obtain "an extension of the monopoly," and added that he could not but think it an affront on the House, viewed with regard to their recent decision; and so the Bill was lost by a minority of 11 to 21. But, although justice was thus denied by the House of Lords to the owners of copyrights generally, the Universities and public schools readily obtained an Act, in the following year, 1775, which secured to them a perpetual interest in all their copyrights. It was not before 1814 that authors generally obtained any extension of their term of copyright, and then only for twenty-eight years certain. In 1842 that term was again enlarged to its present extent, namely, for the author's life and seven years afterwards, or forty-two years, whichever may be the longer term.

By the statute of that year, known as Talfour's Act, an author's copyright was most justly extended, not only to the United Kingdom, but likewise to "all the colonies, settlements, and possessions of the Crown." Five years afterwards, the legislature practically confiscated a considerable portion of the property of owners of copyrights. In 1847, the Act was passed which has enabled the Crown, by Order in Council, to suspend the operation of all statutes prohibiting the importation or sale of "foreign reprints" of British copyright books in any of our possessions, where the Crown should be of opinion that the legislature of such possession had passed an Act which "is sufficient for the purpose of securing to British authors reasonable protection within such colony," and so long as the provisions of such Colonial Act should continue in force. Again, whereas "foreign reprints" of books were by statute absolutely prohibited to be imported into the British possessions abroad, 'The Customs Consolidation Act, 1853,' repeals that enactment, and provides "that no such books shall be prohibited to be imported as aforesaid, unless the proprietor of such copyright, or his agent, shall have given notice in writing to the Commissioners of Customs that such copyright subsists, and, in such notice, shall have stated when the copyright will expire." The Crown has issued Orders in Council as to the Canadas, the Cape of Good Hope, and seventeen others of the colonies, which have availed themselves of the Copyright Confisca-

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tion Act of 1847, to despoil the proprietors of copyright of their property. It is true that each of these colonies has passed an Act whereby an *ad valorem* duty, varying from fifteen to twenty-five per cent. on the publishing price, is imposed upon the importation of "foreign reprints" of British publications, such duty to be transmitted for the benefit of the author; but it is equally true that the *practical* operation of the Imperial Acts of 1847 and 1853 has been to confiscate a large portion of the property of the owners of British copyrights for the benefit of "foreign" pirates! It still remains unlawful for any one to *reprint* any such work in any of our colonies. The foreign reprints of English works are chiefly *American*.

The statutes which from time to time have been passed for protecting the property of authors of works of sculpture, of engravings, of drawings, paintings, and photographs, and likewise of useful and ornamental designs for articles of manufacture,—all these Acts have been founded upon the legislation originally established as before stated as to books, and are, therefore, based upon the principle of that *property* which every author has in the reproduction of his works. But from the illiberal and jealous spirit evinced in all these statutes it seems that the legislation they contain has proceeded upon the erroneous principle of supposing that authors are *monopolists*, and therefore to be prevented from injuring the public; whereas, in common justice it is clear that they are *public benefactors*, and that their rights should be guarded to the utmost extent which is compatible with the public convenience. Unlike the patent laws, those of copyright in no way interfere with or prevent improvements in, or the production of new works of a similar description during the existence of the copyright. An author, or the purchaser of his copyright, is the only person inconvenienced if the work in which that copyright exists should prove unsuccessful; and this affords an additional reason for giving the most liberal and ample protection to copyright property. To illustrate these remarks, we cannot resist the temptation of transcribing Mr. Carlyle's quaint, humorous and bitterly truthful petition to the House of Commons, when "Talfourd's Bill" was pending there. It states—

"That your petitioner has written certain books, being incited thereto by various innocent or laudable considerations, chiefly by the thought that said books might in the end be found to be worth something. That your petitioner had not the happiness to receive from Mr. Thomas Tegg, or any publisher, ex-publisher, printer, bookseller, book-buyer, or other the like man or body of men, any encouragement or countenance in writing of said books, or to discern any chance of receiving such, but wrote them by effort of his own and favour of Heaven. That all useful labour is worthy of recompense,—that all honest labour is worthy of the chance of recompense,—that the giving and assuring to each man what recompense his labour has actually merited, may be said to be the business of all legislation, polity, government, and social arrangement whatsoever among men; a business indispensable to attempt, impossible to accomplish accurately, difficult to accomplish without inaccuracies that become enormous, insupportable, and the parent of social confusions which never altogether end. That your petitioner does not undertake to say what recompense in money this labour of his may deserve, whether it deserve any recompense in money, or whether money in any quantity could hire him to do the like. That this his labour has found hitherto, in money or money's worth, small recompense or none; that he is by no means sure of ever finding recompense, but thinks that, if so, it will be at a distant time, when he, the labourer, will probably no longer be in need of money, and those dear to him will still

be in need of it. That the law does at least protect all persons in selling the production of their labour at what they can get for it, in all market-places to all lengths of time,—much more than this the law does to many, but so much it does to all, and less than this to none. That your petitioner cannot discover himself to have done unlawfully in this his said labour of writing books, or to have become criminal, or have forfeited the law's protection thereby: contrariwise, your petitioner believes firmly that he is innocent in said labour; that if he be found in the long run to have written a genuine enduring book, his merit therein, and desert towards England, and English and other men, will be considerable,—not easily estimable in money; that, on the other hand, if his book prove false and ephemeral, he and it will be abolished and forgotten, and no harm done. That in this manner your petitioner plays no unfair game against the world, his stake being life itself, so to speak (for the penalty is death by starvation); and the world stakes nothing till once it sees the dice thrown, so that in any case the world cannot lose. That in the happy and long doubtful event of the game going in his favour, your petitioner submits that the small winnings thereof do belong to him or his, and that no other mortal has justly either part or lot in them at all, now, henceforth or for ever. May it therefore please your Honourable House to protect him in said happy and long doubtful event, and (by passing your Copyright Bill) forbid all Thomas Teggs and other extraneous persons, entirely unconcerned in this adventure of his, to steal from him his small winnings for a space of sixty years at shortest. After sixty years, unless your Honourable House provide otherwise, they may then begin to steal."

Now to every impartial mind the reasons assigned in this petition must surely be deemed conclusive in favour of the claim of authors to be efficiently protected in the enjoyment of their property. The same reasons equally apply to the authors of works of Fine Art, as well as to those of literature and music. Whether as amounting to gross injustice to authors, or as being seriously detrimental to the interests of commerce, considering the immense and various amounts of profitable labour created by the authors of new copyright works, it seems difficult to imagine anything more unjust or impolitic than our existing legislation upon copyright in all its branches. It should also be remembered that such injustice is considerably increased from the fact, that the subjects of France, Prussia and other foreign States are now, *by treaty*, equally interested with British subjects in our laws of copyright, and that the protection afforded by the laws of these States is far more just and liberal than our own. No other branch of our statute laws needs consideration and amendment more than our Copyright Acts. They are a labyrinth of confusion and injustice.

Under these circumstances Mr. Phillips's book is a welcome addition to a much-neglected subject and branch of English jurisprudence. According to the Preface, "the object of the author has been to write a book of moderate bulk which should present a concise and connected statement of the *whole* law of copyright in this country." This object, we think, the learned author has satisfactorily accomplished. It is true that, in some respects, the work is not so complete as it might have been made, but it is certainly the most comprehensive and useful work upon copyright that has hitherto been published in England. The existing clumsy, verbose mass of legislation upon copyright has been comprehensively and well analyzed and arranged in separate chapters, so that under each heading the reader may quickly ascertain all the most important statutory enactments relating to books and music, or sculpture, &c., as the case may be, together

with any decisions of the Courts upon such legislation. It would have rendered the book more useful and complete if it had contained a certain amount of *practical* information for the guidance of authors and the purchasers of their works and copyrights. This observation especially applies as to the usual and other stipulations for the protection of the parties which should be contained in contracts relating to each subject of copyright, because the omission of such stipulations often leads to misunderstandings and litigation. The conditions and formalities to be observed as to registration and otherwise essential for the protection of copyrights might also with advantage have been more clearly and prominently given. Some forms of contract, and of the needful entries in the registers at Stationers' Hall are likewise needed. All these will perhaps be added if, as we trust, a second edition of the book may soon be required.

*The Life of Goethe.* By George Henry Lewes. Second Edition, partly re-written. (Smith, Elder & Co.)

*Goethe as Educator*—[*Goethe als Erzieher*, von Philipp Merz]. (Leipzig, Brockhaus.)

ABOUT eight years have elapsed since Mr. G. H. Lewes presented the world with the first edition of his '*Life of Goethe*,' and during that period it has held an unrivalled position, as the biography most suitable to the general reader. Our friends the Germans are not in the habit of writing pleasant books, and of the whole library of works that have been written to throw light upon the great man of Weimar, there are few indeed that could be taken up by anybody who did not intend to make the study of Goethe one of the grand occupations of his life. Mr. Lewes emulates his German predecessors in collecting all the printed materials proper to his large subject, and, with respect to the latter part of Goethe's life, has endeavoured to get at the truth through persons who lived under the same roof with the poet, and were otherwise favoured with his friendship. The chapter on Weimar is one of the most amusing results of Mr. Lewes's critical observation. But in addition to his zeal and industry the English biographer of Goethe has the merit of being a most agreeable writer, who has moreover thought on many subjects, and knows how to treat them in exactly the way that speaks to the understanding of the English reader. Every one of Goethe's more important productions is not only analyzed, but criticized in the freest spirit, yet we find no instance of that aberration from the English mode of thought, into which people are so often betrayed who venture on the regions of German poetry and philosophy. There are worthy souls inhabiting mortal bodies, who to this day believe that Goethe was a mystic!

The attention which Mr. Lewes has bestowed upon physical science also enables him to give a peculiar value to his biography. It is not very often that the man of letters and the man of science are combined in one person, and many critics admirably qualified to decide on the poetical merits of Goethe are compelled almost to ignore his scientific character. Mr. Lewes is not only a thinker, but he is a popular author on subjects which to many literary men appear recondite, and with considerable tact he has condensed all that relates to the optics, botany and anatomy of Goethe into the limits of a single chapter, which may be read or skipped at pleasure.

In estimating the scientific character of Goethe, the position of the truth-seeking poet, as something between the man who elicits natural phenomena from the depths of his own

internal consciousness and the mere collector of facts, is happily defined. Goethe conceived his scientific ideas *à priori*, but he was not therefore a metaphysician. His conception was only an anticipation of research to be verified by actual observation. Thus carefully handled, the *à priori* method can never end in one of those mere brain-spun universes, of which so many may be found on the opposite side of the Rhine.

Much new information has come to light since the year 1855, when Mr. Lewes published his first edition, and this he has incorporated into the second. It is not, however, sufficiently important to alter the character of the work, or greatly to modify any opinion which may have been entertained ten years ago respecting Goethe's genius and character. In some respects Mr. Lewes has likewise altered the form of his work, re-arranging and re-dividing some of the chapters, and omitting matter that on reflection has appeared irrelevant. The whole is now contained in one large volume.

The German book, the name of which stands as the second head of this article, is a collection of wise saws, extracted from the works of Goethe *passim*, accompanied by a comment that rather blunts than sharpens their point. To those who wish to be taught by a great poet, without learning anything of his merits, this is a useful little book, and the world generally may accept it as a small treasury of wholesome maxims.

#### NEW NOVELS.

*The Old House in Crosby Square: a Story, in Two Parts.* By Henry Holl. 2 vols. (Low & Co.)—Upon the whole this novel is a better book than 'The King's Mail,' with which spirited story Mr. Holl made his first appearance amongst writers of prose fiction. The characters are fewer, the narrative is more in accordance with actual life, and the positions are more calculated to provoke deep emotions. After the first half of the first volume, the literary style of the book is superior to the rugged, dashing sentences of the prior romance, and shows that the author has got command of his pen, and can write with facility. Unfortunately, the weaker portion of the work is its opening part. In his introductory descriptions and preliminary sketches, Mr. Holl is diffuse. But as soon as he has worked for a hundred and fifty pages, and instead of talking about his characters lets them speak for themselves, he becomes an effective artist. As its title proclaims, the story is a picture of life in the City—of life near Bishopsgate Street and St. Mary Axe. It is not, however, a tale of the present time, but of years more than a long generation since, when wealthy tradesmen lived over their shops, and highwaymen gave trouble to Bow Street runners, making a night ride from London to Broxbourne a perilous undertaking. The principal characters at the outset of the drama are Stephen Thorpe and William Osborne, two young men who are clerks in the City, intimate friends, and—as is frequently the case with intimate friends—widely differing in disposition and purpose. William is an easy, honest, simple fellow, ready to take a humble by-path in life's wilderness of many ways—content to be a clerk all the days of his existence, provided that the salary earned by his labour be sufficient for the few wants of himself and of the girl whom he loves. Stephen Thorpe is made of sterner stuff, and cast in another mould. He is bent on rising in the City, and achieving position amongst the wealthy men on Change. This is his aim, and as he is resolute, indefatigable and shrewd, he attains his object, although his intellect is of no high order, and his knowledge of the world is confined to knowledge of the City. There is no cynicism in this part of the writer's story, but in his character of Stephen Thorpe he displays, with a frankness and truth which will not please some readers, how a very commonplace man may contrive to rise in

commerce. Capably also does Mr. Holl show the gradual parting of the friends, whose intimacy has really been little more than an affair of convenience or insolent self-love on the part of the stronger and more ambitious man. Whilst Stephen is on his road to riches, and feels himself every month making a slight advance to success, he likes to drop in on his old schoolfellow and chum, to spend a quiet evening in his cottage, to boast of his own doings to his humble friend and his humble friend's wife. Who has not seen the egotistic pleasure which rising men sometimes extract from intercourse with companions whom they are intending to leave behind them in the race after fortune? "He's a good fellow, and proud of my friendship," thinks the prosperous egotist, as he bids his humble mate "Good night"; "but he will never get on. Every day puts me higher above him." In this spirit Stephen, while he is rising, enjoys William's loyal admiration; but when he has risen, and actually achieved position, he no longer cares to maintain the old connexion. William has grown accustomed to Stephen Thorpe's greatness, and has ceased to be dazzled by it; and Stephen has found more compliant and outspoken, if not more sincere, admirers than the hard-working clerk. So the friends cease to know each other intimately. Years pass on, and events place William Osborne in the relation of debtor to his old familiar. By right of law, Stephen Thorpe can demand 500*l.* of William Osborne—a sum which the poor man, failing in health and circumstances, and with a wife and two children dependent on him, is altogether powerless to pay. The rich merchant does not without a struggle put the law in action against his former friend; but after a period of strife with his better nature, he resolves to have "his rights." Very cleverly does the novelist show how a man of Stephen's hard, narrow, selfish nature is able to confound ideas of divine justice with his esteem for the power conferred by human laws, and from the confusion derive consolation at moments when his conscience is pricking him for harsh, unfeeling acts. After Stephen has made up his mind to "take the law," the story becomes interesting. The writer gains nerve, spring, lightness, strength; he forgets now to pen rambling sentences, and he places upon his stage a series of carefully-elaborated scenes. Mrs. Osborne's interview with the merchant, when she reminds the stern creditor of their old friendship,—poor William Osborne's death in prison,—Stephen Thorpe's night ride into Hertfordshire, when he is stopped and robbed by William Osborne's son, who after his father's death turns highwayman,—Stephen Thorpe's subsequent ride, when he narrowly escapes death in the "Wash,"—and the scene in which the strong man learns how his inordinate confidence in the justice of human laws and his belief in the infallibility of civil magistrates have made him send an innocent man to the scaffold,—are capital situations boldly conceived. A wholesome morality pervades the entire story; and in contrast to the prevailing sternness of the book are some pleasant pieces of humorous description. Goliah Love, as he appears at the commencement of his luckless career, is very laughable.

*A Box for the Season: a Sporting Sketch.* By Charles Clarke. 2 vols. (Chapman & Hall.)—This is a book for young men, and is not likely to prove very interesting to any other members of society. It is a little in the style of 'Sponge's Sporting Tour,' only not so lively or amusing; and it is devoid of the illustrations, which add so materially to the pleasure of reading the adventures of Mr. Sponge. In 'A Box for the Season,' we have the usual amount of "runs" with the hounds, steeple-chases, drinking bouts, and gambling transactions that are requisite for the manufacture of a sporting novel. There is a Jew money-lender, who comes to grief,—a lawyer, who cheats the hero of the tale,—a fair "Anonyma," who tries to marry him, but who fails therein,—and a good young lady, who gains the prize, at the end of the third volume. There is plenty of "life,"—an abundance of slang; and to young gentlemen leaving Eton for the University, we have no doubt 'A Box for the Season' will have a certain charm of its own.

*Madame Vernet.* By Mrs. Brough. 2 vols.

(Tinsley Brothers.)—This tale rather concerns the fortunes of two families during two generations than any single secret or sensation as the theme of curiosity, suspense and climax. The hero, we suppose, is Louis Rivoli, an Italian youth, who, under loss of fortune, enters an Italian warehouse, kept by a good-hearted, vulgar London citizen and his wife, marries their daughter, makes a splendid fortune out of the business, sets up as a fine gentleman, spoils his son and heir cruelly, and is shocked to the very core of his gentility when the youth, in place of marrying a woman of quality, compromises the Rivolis by espousing an actress. Matters, however, are made up in course of time—not, however, before the husband is on the way to wreck and ruin. The father, seeing this, so ties up his vast property (part of which has been amassed in covert money-lending) that Charles has only a limited interest in it, the bulk of wealth falling into the lap of his daughter—a beautiful girl, who is stricken early in life with dumbness; and, nevertheless, marries a Peer, who loves her (and not merely her money) sincerely. We have not yet come to the lady who gives her name to the book, Madame Vernet. She, with her "belongings," represents the other family mentioned: she is an admirable woman, during the early part of her life spited by fortune,—compelled to take on herself the duties of governess and companion,—then marries a Frenchman, a grudging, morose, dissatisfied being, and something worse—to what extent of evil we will not spoil the reader's appetite by disclosing. The tale moves on easily. Mrs. Brough has no remarkable vigour, either in marking character or in painting catastrophe; yet, somehow, the reader who begins in her company will not willingly part from her till she has said her last word—telling (for the twenty thousandth time) how all "lived happy for ever afterwards."

*Wild Fire.* By Walter Thornbury. 3 vols. (Hurst & Blackett.)—Mr. Thornbury has the art of presenting picturesque images of the persons and things he wishes to bring before his readers;—that he does this as much by details of the costume as by the personality of the character whom he wishes to introduce, is no drawback to the praise he deserves. It is not only when he speaks of persons that he is happy; he describes musical performances with equal spirit and clearness,—attitudes, gestures, intonations of voice; everything, in short, by which human beings can make themselves visible and palpable, he gives with remarkable distinctness. But his characters are all drawn from the outside,—they dress their parts, they act their parts, but beyond speaking the speeches set down for them they have no life. Mr. Thornbury himself is the inventor and mover of all that is said or done, and the reader cannot for a moment forget that he is so. 'Wild Fire' is a story of the French Revolution; the chief personages of the book are the chiefs of the Revolution; and the story is intended to form a bird's-eye view of the progress of the events of the period. The individual interest is centered in the family and fortunes of an old royalist general, who is the Governor at Avignon, a fine loyal disciplinarian of the old school. His son, Victor, is a young man with moderate sympathies for the cause of the people, and amiable aspirations after justice; but as he is the hero of the story, he has to represent the rose-water virtues, which, however graceful, are of little practical use in troubled times and dangerous emergencies. There are two young ladies, sister and cousin to Victor, who respectively represent the graceful and the high-spirited type of heroines. There are officers uttering various shades of the opinions prevalent at the period. An old musician, Rameau by name, is the good genius of the Beaujolais family; he is a queer, half-crazy musical genius, a *mauvais sujet*, and a man of ruined fortunes, who is compelled by Fauchet, the editor of the *Thermomètre*, to become his *dme damné*. Rameau is devoted to his son Théophile, who is also a musical genius, but it is a theatrical sort of love; at any rate it is theatrically displayed; indeed, the whole story is theatrical. It is put upon the stage with effective tableaux at the end of each act, and the foot-lights shine upon every page in the book. This is at once the merit and the defect of the

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work; it is a clever, well-executed piece of dramatics. The actors are prompt, well up in their parts—the costumes good, and well put on—the action is brisk and well-sustained—the dialogue is appropriate, but it is the theatrical representation of great events—there is no insight into the heart of things. The story, however, is interesting. The description of the escape of General Beaujolais and his family from Giroflet to Avignon is spirited, as is also the account of the siege of the Hôtel de Ville at Avignon. The thread of the story is kept clear; the whole novel is full of bustle and movement, imminent dangers, and hair-breadth escapes, without any repose. Even at the last, when the lovers are all happily married, and there is a shining vista of felicity before them, the reader, living long after the events, has an uncomfortable sentiment of an amount of gunpowder and thundery element, which makes the bridal rejoicings anything but a promise of peace and permanence. We know that the General would have to join the army of Italy, and that Victor Beaujolais, if he lived and had good luck, would most likely have to take part in the expedition to Moscow, and, when the Bourbons came back, if he escaped till then, that he would not profit by the transaction, nor receive any thanks for his amiable loyalty in former times. But the sympathizing reader may, if he pleases, shut his eyes when the curtain drops on the happiness of all who have deserved to be made happy, and he need not insist on seeing into the future.

## OUR LIBRARY TABLE.

*Orpha's Return; and other Poems.* By Walter Alfred Hills. (Hardwicke).—These poems, which the writer describes as "first-fruits," are of unusual promise. They have, indeed, the faults of immature art, occasional vagueness of outline and that sort of inequality and incompleteness which springs from haste to reach the telling points of a subject. But Mr. Hills gives proof, not only that he can observe truly and reproduce faithfully, but that he can endow his pictures of objects with suggestions of their essential life. He possesses, in a word, that subtle perception which at once seizes upon the external traits of things and makes them hint the qualities beneath. As an instance, we quote from 'The Death of Atys'—that Atys whom the chance blow of Adrastus slew—the description of the boar in the glen:—

Here was he wont to slake his thirst and take  
His rest at noontide, basking in the sun  
And sleeping. Even now he woke with morn;  
His hide was heard against a creaking tree  
Deep in the secrets of the dark, till lo!  
Down from the gloom he came deliberately,  
His dusk tusk-gleaming snout just held above  
The grass, o'er which he snuff'd and puff'd; awhile  
He stood by the clear well, uprooting here  
A grass-tuft, there a flower! 't the powdery earth,  
Through eyes of grim destruction, half-asleep,  
Red-rhenny, looking on the world; he bent  
His springy haunch and lifted hoof, and lashed  
His harsh and hissing hide;—then suddenly,  
Twisting his ear and ruffling all his back,  
Stood stiff and still, without a hair that moved,  
For many moments, like some slaty ridge,  
Pitch'd in the wildest region of the world,  
Which none but things of lowest life approach,  
Except to die there. Now, by this, unwell'd,  
The dark tree-tops were clear, and higher up  
The russet-purple vapour, rolling past,  
Divided, and, disclosing heaven itself,  
Reveal'd, through rift abrupt, the snows that crown  
The loftiest peak of all the Olympian heights,  
Small, distant, keen, breathing celestial air.

Meanwhile the listening monster heard no harm;  
But so the happy morning in him prick'd  
Sharp pleasure in the life appointed him,  
That up he wrenched his gaunt gigantic jowl,  
And to and fro, as if he tore his prey,  
And, squealing, snatch'd his bulk into the air,  
And bounded round and round the little cirque  
With madness. But when through the trees there pass'd  
A whisper, and after that a clear thin sound,—  
Faint, but as clear as echo,—lo! he heard it,  
Knew it; and, rustling stiff his bristly crest,  
Held down, but to the wind, most motionless,  
The massy fortress of his iron front,  
And waited. All the while with hilarity called  
The hunting horn to horn afar and faint,  
And blended soon with baying of hounds afar,  
Soft, tender-breathing tones. The mighty brute,  
As sudden as a blast in black ravines,  
Under a dark cloud, plunged amongst the corn.

We could cite, had we space, lines as true to human emotion as the above are to animal nature. Our quotation perhaps shows the writer at his best;

but it proves what he can do,—what, with pains and experience, he may do in the future without exception and drawback.

*Poems.* By B. H. Farquhar. (Pitman).—Mr. Farquhar's volume is chiefly composed of religious pieces, to which a few verses for children are added. It would be severe to test his unpretending verses by any high standard of poetry. They may claim, however, the merits of earnest and healthy feeling, and of that happy ingenuity which fixes a truth upon the memory by the help of apologue or anecdote.

*Poems.* By G. Washington Moon. (Hatchard & Co.).—The name of Mr. Moon is already tolerably well known by his 'Defence of the Queen's English.' His present volume, however, claims to be poetry, and shows how little a quick insight into propriety of diction has to do with imagination. Language is, after all, a mere weapon which depends for its effect upon the wielder. Originality—the gift by which man sees for himself and reflects from himself—is in poetry the only force that can wield language with success. To Mr. Moon this gift has not been vouchsafed. His images and his modes of expression generally are such as have always formed the staple of singers. He abounds in generalities, and is chary of distinct and precise details. His thunders "peal" and his lightnings "rave," but his bolt never strikes and his flash never reveals any definite picture of terror. His best phrases were perhaps once of value as poetic currency, but they have been so long in circulation that the character of the die has been altogether worn away. What can we say to such truisms in sense and such jingle in sound as the following?—

Not high-sounding words of praise; man,  
Does God want, 'neath some grand dome;  
but that thou the fallen raise, man;  
bring the poor from life's highways, man,  
to thy home.

Worship God by doing good, man;—  
works, not words; kind acts, not creeds;—  
he who loves God as he should, man,  
makes his heart's love understood, man,  
by kind deeds.

Deeds are powerful, mere words weak, man,  
batt'ring at high heaven's door.  
Let thy love by actions speak, man;  
wipe the tear from sorrow's cheek, man;  
clothe the poor.

The doctrine here set forth no doubt claims our respect and assent; but moral axioms are not necessarily poetry. Familiar truths, we grant, often rivet us by the force of their expression; and, on the other hand, original thought will sometimes compensate for defective utterance. We fear, however, that Mr. Moon's verse hardly comes within either of the categories which we have indicated.

*The Jew: a Poem.* By Frederick Cerny. (Bell & Daldy).—The legend of 'The Wandering Jew' is again treated in these pages. The subject has doubtless its fascination; but all poets, except the highest, would do well to avoid it. Mr. Cerny writes with occasional grace and vigour, but he wants tragic intensity to fathom and portray the sufferings of his desolate hero. To borrow an illustration from the stage, the *mise-en-scène* of this poem is creditable,—some of the minor parts are tolerably presented; but the chief actor is deficient in majesty and passion.

*The Pleasures of Early Life; and other Poems.* With Illustrative Notes. (Glasgow, Murray & Son).—The verse in this book displays much artless sincerity and an evident appreciation of the scenes and feelings which it describes. We are sorry, therefore, to tell the writer that he wants power to convey vividly to others the impressions which he has received.

*Mariquita.* By Henry Grant. (Faithfull).—The author of 'Mariquita' has evidently taken pains; his narrative is singularly clear, his verse flowing and varied. But it is a remarkable delusion in so intelligent a writer to suppose that he has here given us a poem. His simple and literal relation, almost entirely devoid of fancy and passion, is as remote from poetry as the forced spasm and turgid metaphor which are its frequent counterfeits. Simplicity, we grant, is a delightful quality,—one that not only consists with genius, but invariably accompanies the highest form of it. Yet simplicity is, after all, but a negative merit. Simple common-

place is of course preferable to bombast, but simplicity will not make commonplace poetical. We do not object to Mr. Grant's style on account of its homeliness, for plain speech is often imaginative, just as magniloquence is often prosaic. Now 'Mariquita' is decidedly prosaic though never magniloquent. Explanations which have no dignity in themselves, and which gain none from their treatment, habitually distract the mind from such higher interest as the narrative at times produces. Lines like the following, which might properly find place in a matter-of-fact novel, are barely tolerable in a poem:—

Leonor's husband sent, one afternoon,  
To say he would be glad to wait on me.  
Don Pedro had received remittances  
For me, and had a letter to deliver.  
I opened it,—'twas signed Mateo Vargas,  
Dated from Orihuela—and enclosed  
An order on Don Pedro's bank in Seville,  
Being, he said, my share of the returns  
Of the estate for half a year. No clue  
Was given to unravel the enigma.  
I knew of no estate. Mateo Vargas  
Was a name utterly unknown to me.  
Don Pedro, seeing my perplexity,  
Wished to withdraw. Recovering, I told him  
That I relied on him to be my friend,  
And handed him the letter, telling him  
It was an utter mystery to me.

—Some of the scenes which Mr. Grant presents have a local picturesqueness of their own, and his description of them, though rarely touched by a gleam of imagination, shows the same sort of merit which we expect in a well-written guide-book. Here is one of the best of such examples:—

The day I well remember. Esteban  
Was on the plain, and to look out for him  
I had ascended to the highest turret;  
Whence, in the distance, on the old approach  
And roadway, I perceived a cloud of dust,  
Increasing in its volume as it came  
Winding along—for it came winding on  
Like a great serpent. I could see, at length,  
The figures of a motley cavalcade—  
A long and straggling line of horses, mules,  
And asses. Huddled on their backs, they bore  
Women and children, and all sorts of gear—  
Vessels for cooking, canvas, poles for tents—  
While men afoot conducted them, and dogs  
Ran alongside. 'Twas like a moving fair.  
And though the garments of the party showed gay  
Full many a patch and rent, they still looked gay:  
The colours were so varied and so bright.  
And on they came, with easy jaunty gait,  
As though their weary march and pilgrimage  
Were one long holiday. The nut-brown brats  
In panniers pleased me more than all the rest.  
On one old burro were no less than four—  
Two upon either side—and they maintained  
A fight with wands and straws, pellets and sand,  
Two against two, across the ass's back.

—We need not enter into the details of the plot. It is enough to say that Mariquita is of a Spanish family in whose veins runs Jewish blood. From this cause a suspicion of heresy attaches to her house. The trials which she endures and her eventual escape from them form the story. Certain passages of it offer scope for powerful or pathetic treatment, but the quiet respectability of the style never rises to meet these occasions.

*La Belle Cordière and Her Three Lovers.* By M. Saintine. (Hachette & Co.).—Rienzi, Petrarch, Walter Monreale, and Joan of Naples are brave names to conjure with!—a group of grand historical characters, too large, we fancy, to be packed up in so small a compass as that of this brief tale. The story begins better than it goes on, since we have not advanced far in the adventures of La Belle Cordière before it becomes evident that the personages are to be sacrificed to the great events of a stirring and stormy time. What is more, we fail to take any interest in the fortunes of the heroine, who is merely a lay-figure pushed about among celebrated men devoted to her at their outset in life. The death of Rienzi and the coronation of Petrarch close the romance; but those who recollect Sir E. Lytton's novel (his masterpiece, as we have always held it to be) will not be contented with M. Saintine's catastrophe. The book, in short, is a piece of hard reading.

Of Religious and Miscellaneous Publications we have to announce:—*The Hulsean Lectures for 1862: the Character of St. Paul, by the Rev. J. S. Howson* (Longman).—*A Manual of Religious Instruction, by the Rev. Albert Réville* (Simpkin).—*Sermons preached to Congregations chiefly composed of*





Viaducts would of course never be necessary, cuttings in very few occasions indeed, if at all. The chief expense of balloons is in their inflation, which is renewed at every new ascent; but in these balloons the gas once in need never be let out, and one inflation would be enough."

It is certainly singular that in schemes for travelling from one point to another by means of balloons, it should have been so constantly assumed, or taken for granted, that the motive force must be contained in the balloon itself. To a traveller in an aerial vehicle from Dover to Calais, or from Charing Cross to Hyde Park Corner, it need be a matter of no concern if the vehicle is propelled from within or drawn, as the trains used to be drawn on the Blackwall Railway, by a rope. In either case he would enjoy, what all who have experienced the sensation speak of as so delightful, the pleasure of moving through the air at a height sufficient to command the whole of the neighbouring sea or land, — a species of locomotion very different from that enjoyed on an underground metropolitan railway among the sewers. The shape of such an aerial vehicle need not at all resemble that of an ordinary balloon, nor need its dimensions be so contracted; a carriage might be adopted of the form and size used on a railway, but constructed of the lightest eligible materials. The one thing necessary is to have a machine sufficiently buoyant to sustain the weight of a number of passengers. It should be remarked that the necessity of losing the gas at the end of each journey in order to cause an ordinary balloon to descend, has had the effect of preventing the use of a lighter but more valuable gas than is at present employed. In tables of specific gravities we find "Atmospheric Gas, or Common Air," given as 1.000, and Hydrogen as only 0.073, while Carburetted Hydrogen, which is now used to fill balloons, is 0.491. One feature of the air-way to supersede the railway would be, that besides preventing the destruction of the architectural beauties of the metropolis, now menaced by the multitudinous network of viaducts and subways at war with the existing thoroughfares, it would occasion the construction of numerous lofty towers as stations of arrival and departure, which would afford an opportunity of architectural effect hitherto undreamed of.

T. W.

## Ys COMICAL RHYMES.

11, Ludgate Hill, Feb. 3, 1864.

I feel sure that the "Literary Court of Conscience," to which Mr. C. H. Ross has appealed under the above heading, is equally open to the publisher as the author; I ask you, therefore, to favour me by inserting the following answer to the grave accusations against 'Ys Comical Rhymes,' and myself in particular, the more so as "my offence is really flagrant."

Mr. Ross is quite correct in stating that it was part of his plan "that the drawings, when engraved on wood, should be printed in an admixture of red and white"; and herewith I forward to you the original manuscript of Mr. Ross, with a copy of my publication, asking you whether, looking "upon this picture and on that," the idea has not been far more effectually carried out in the latter, though Mr. Ross may fail to recognize it. You will at once perceive, the idea of Mr. Ross was to tint the figures only, whereas I have made the red do duty as a body colour, foreground and background, thus overriding the black. The rubrication of the text in every line I distinctly claim as my own idea. As to the initials, "C. H. R.," I really fail to see the point at which Mr. Ross aims. He first complains that the initials are introduced, according to his request, upon the title-page, and then again complains (with reason) because they are omitted on other pages of the book; thus it appears the offence of commission or omission is equally flagrant. At once I plead guilty to the charge of having omitted the sketch and verse designated by Mr. Ross as "showing what wretches feel," considering it (and I think you will agree with me) as altogether out of place in a child's book of Comical Rhymes, or as Mr. Ross would have it, 'Small Jokes for Small Folks'; but Mr. Ross also fails to state that the omission or substitution was not made till after I had written

to him, requesting to be favoured with another verse in lieu of that which I considered unsuitable. To that letter I received no reply; but after the publication Mr. Ross wrote or called upon me, I forget which, and complained of the substitution of the new verse. He then informed me, to my surprise, that he had not received the letter I forwarded to him; this certainly may have arisen from my having indorsed upon the MS. when I received it the name of "Moss" instead of "Ross." I also again plead guilty to the charge of having altered the verse of the "Old Woman as ugly as sin," substituting the less objectionable word "tea" for "gin." I feel sure that my reason for so doing will be appreciated by most fathers and mothers; and, in your judgment, is it not better in all nursery readings to create as much fun and laughter as possible, rather than lead the infant mind into the region of vulgarity? Now, I must state, I do not like "gin" for children; I think "tea" better; nay, even prefer the "milk and water," to which Mr. Ross so strongly objects.

I confess the conclusion of Mr. Ross's letter is most amusing. After indulging in such strong language as "flagrant offence," "cool liberty," "incorrigible," &c., he nobly adds, "I will not, however, apply any harsh language to my publisher's conduct." As he could not very well use harsher language, this is so intensely comic, that it would be a pity to spoil it by any comment of mine. My reason for not publishing the book under Mr. Ross's title was from a belief that there has been one of somewhat the same title in the market.

G. A. H. DEAN.

## A BUDGET OF PARADOXES.

(No. XII. 1825.)

John Walsh, of Cork (1786—1847).—This discoverer has had the honour of a biography from Prof. Boole who, at my request, collected information about him on the scene of his labours. It is in the *Philosophical Magazine* for November, 1851, and will, I hope, be transferred to some biographical collection where it may find a larger class of readers. It is the best biography of a single hero of the kind that I know. Mr. Walsh introduced himself to me, as he did to many others, in the anteroonian days of the Post-office; his unpaid letters were double, treble, &c. They contained his pamphlets, and cost their weight in silver: all have the name of the author and all are in octavo or in quarto letter-form; most are in four pages; and all dated from Cork. I have the following by me:—

The Geometric Base. 1825.—The theory of plane angles. 1827.—Three Letters to Dr. Francis Sadleir. 1838.—The invention of polar geometry. By Irelandus. 1839.—The theory of partial functions. Letter to Lord Brougham. 1839.—On the invention of polar geometry. 1839.—Letter to the Editor of the *Edinburgh Review*. 1840.—Irish Manufacture. A new method of tangents. 1841.—The normal diameter in curves. 1843.—Letter to Sir R. Peel. 1845. [Hints that Government should compel the introduction of Walsh's Geometry into Universities.]—Solution of Equations of the higher orders. 1845.

Besides these, there is a 'Metalogia,' and I know not how many others.

Mr. Boole, who has taken the moral and social features of Walsh's delusions from the commiserating point of view, which makes ridicule out of place, has been obliged to treat Walsh as Scott's Alan Fairford treated his client Peter Peebles; namely, keep the scarecrow out of court while his case was argued. My plan requires me to bring him in: and when he comes in at the door, pity and sympathy fly out at the window. Let the reader remember that he was not an ignoramus in mathematics: he might have won his spurs if he could have first served as an esquire. Though so illiterate that even in Ireland he never picked up anything more Latin than *Irelandus*, he was a very pretty mathematician spoiled in the making by intense self-opinion.

This is part of a private letter to me at the back of a page of print: I had never addressed a word to him:—

"There are no limits in mathematics, and those that assert there are, are infinite ruffians, ignorant, lying black-

guards. There is no differential calculus, no Taylor's theorem, no calculus of variations, &c. in mathematics. There is no quackery whatever in mathematics; no § equal to anything. What sheer ignorant blackguardism that!

"In mechanics the parallelogram of forces is quackery, and is dangerous; for nothing is at rest, or in uniform, or in rectilinear motion, in the universe. Variable motion is an essential property of matter. Laplace's demonstration of the parallelogram of forces is a begging of the question; and attempts of them all to show that the difference of twenty minutes between the sidereal and actual revolution of the earth round the sun arises from the tugging of the Sun and Moon at the pot-belly of the earth, without being sure even that the earth has a pot-belly at all, is perfect quackery. The said difference arising from and demonstrating the revolution of the Sun itself round some distant centre."

In the letter to Lord Brougham we read as follows:—

"I ask the Royal Society of London, I ask the Saxon crew of that crazy hulk, where is the dogma of the philosophic god now?... When the Royal Society of London, and the Academy of Sciences of Paris, shall have read this memorandum, how will they appear? Like two cur dogs in the paws of the noblest beast of the forest... Just as this note was going to press, a volume lately published by you was put into my hands, wherein you attempt to defend the fluxions and Principia of Newton. Man! what are you about? You come forward now with your special pleading, and fraught with national prejudice, to defend, like the philosopher Grassi, the persecutor of Galileo, principles and reasoning which, unless you are actually insane, or an ignorant quack in mathematics, you know are mathematically false. What a moral lesson this for the students of the University of London from its head! Man! demonstrate corollary 3, in this note, by the lying dogma of Newton, or turn your thoughts to something you understand."

"WALSH IRLANDUS."

Mr. Walsh—honour to his memory—once had the consideration to save me postage by addressing a pamphlet under cover to a Member of Parliament, with an explanatory letter. In that letter he gives a candid opinion of himself:—

(1838.) "Mr. Walsh takes leave to send the enclosed corrected copy to Mr. Hutton as one of the Council of the University of London, and to save postage for the Professor of Mathematics there. He will find in it geometry more deep and subtle, and at the same time more simple and elegant, than it was ever contemplated human genius could invent."

He then proceeds to set forth that a certain "tomfoolery lemma," with its "tomfoolery" superstructure, "never had existence outside the shallow brains of its inventor," Euclid. He then proceeds thus:—

"The same spirit that animated those philosophers who sent Gallileo to the Inquisition animates all the philosophers of the present day without exception. If anything can free them from the yoke of error, it is the [Walsh] problem of double tangency. But free them it will, how deeply soever they may be sunk into mental slavery,—and God knows that is deeply enough; and they bear it with an admirable grace; for none bear slavery with a better grace than tyrants. The lads must adopt my theory.... It will be a sad reverse for all our great professors to be compelled to become schoolboys in their gray years. But the sore scratch is to be compelled, as they had before been compelled one thousand years ago, to have recourse to Ireland for instruction."

The following 'Impromptu' is no doubt by Walsh himself: he was more of a poet than of an astronomer:—

Through ages unfriended,  
With sophistry blended,  
Deep science in Chaos had slept;  
Its limits were fettered,  
Its voters unlettered,  
Its students in movements but crept.  
Till, despite of great foes,  
Great WALSH first arose,  
And with logical might did unravel  
Those mazes of knowledge,  
Ne'er known in a college,  
Though sought for with unceasing travail.  
With cheers we now hail him,  
May success never fall him,  
In Polar Geometrical mining;  
Till his foes be as tame  
As his works are far-famed  
For true philosophic refining.

Walsh's system is, that all mathematics and physics are wrong: there is hardly one proposition in Euclid which is demonstrated. His example ought to warn all who rely on their own evidence to their own success. He was not, properly speaking, insane; he only spoke his mind more freely than many others of his class. The poor fellow died in the Cork union, during the famine. He had lived a happy life, contemplating his own perfections, like Brahma on the lotus-leaf.

A. DE MORGAN.

LEO VON KLENZE.

Munich, Jan. 28, 1864.

THE architect to whom Munich owes the majority of her buildings, the man whom King Ludwig has chiefly patronized, died the day before yesterday, within a month of completing his eightieth year. Leo von Klenze was born on the 29th of February, 1784, at Hildesheim, where his father was manorial proprietor and Aulic Councillor. From his early youth he showed great predilection for Art, but was not encouraged in it, and was first educated in Brunswick for the civil service; afterwards in Berlin, to be an engineer. In Berlin, however, he devoted himself chiefly to Art studies, and, after passing his examination there, went to Paris, and studied at the École Polytechnique. From Paris he took a journey to Italy, and studied especially the ruins of Pæstum as well as Pompeii and Herculaneum, the sight of which had an influence in deciding his future career. He was on his way to Vienna, intending to settle there; when in Mantua he received a summons to Cassel, and lived there for some time as Court architect of King Jerome. After the catastrophe of the Napoleonic Kingdom of Westphalia King Jerome invited Klenze to build him a town on the shores of the Adriatic, on the plan of the old town of Aquileia; but Klenze, who was apparently at that time engaged in designing a Peace Memorial which was submitted to the Congress of Vienna, did not accept the commission. It was soon after this that Klenze made the acquaintance of King Ludwig of Bavaria, then Crown Prince, in Paris; and, on the recommendation of the Crown Prince, he was appointed Chief of the Board of Works by Maximilian Joseph, then King of Bavaria. This was in 1816, and it was not till King Ludwig's accession in 1825 that the period of Klenze's great activity began. But while yet Crown Prince his patron designed the Glyptothek and the Walhalla; both buildings were opened to public competition, and Klenze's designs for both were victorious. What he built for King Ludwig between the years 1825 and 1864 forms a long list. The Leuchtenberg Palace, the Arcades of the Hof-Garten, the Riding School, the Post-office façade, the Odeon, the Pinacothek, the Chapel of All Saints, the Palace of Duke Max, the two new parts of the King's Palace, the Bavarian Hall of Fame, the Propylæum, and the just-finished Befreiungs-Halle at Kelheim, form some of the most prominent items in this list, but do not complete it. In addition to what he did for Munich, his works in St. Petersburg must be commemorated. He was requested by the Emperor Nicholas to furnish plans for the inside of the Cathedral of St. Isaac, and for a museum which was to contain the Art treasures of the Czars. Seven journeys to Russia were necessary while these plans were being executed; German critics are enthusiastic upon the magnificence of the Museum, and Mr. Sutherland Edwards speaks of "the splendid and elaborate ornamentation of the inside" of St. Isaac's. Klenze was consulted by Napoleon the Third upon the completion of the Louvre, and (it is said) by the English Parliament in 1855, upon the plan of building a museum in London, I presume a National Gallery.

Such are the facts of his long and busy life. The judgment which may be passed upon his works must depend on many circumstances, and can easily transgress on either side. It is objected, and with some reason, that all of Klenze's buildings, certainly all of his Munich ones, are exact copies of older works, not merely imitations of classical or mediæval styles, but actual reproductions of well-known buildings. How far the reputation of an architect is consistent with this system, I cannot pretend to say. It is perfectly true that Klenze has shown wonderful taste and skill in the buildings he has adapted; one or two, and those are among the best, are not to be referred to any single model. The Pinacothek and Glyptothek are both good in themselves, and good on this account, though the Glyptothek makes up for a handsome front by an ugly back, and the Pinacothek is not well suited for a picture-gallery. But it is probable that the reason why Klenze never trusted to his original powers was that his patron was averse to any

originality. What Klenze might have done had King Ludwig left everything to his invention, is another question: it is not likely that he could have designed so many buildings in a lifetime as the King demanded in a reign. And the peculiar character of the royal patron would scarcely leave room for any independent suggestions, when an exact copy of the Pitti or of the inside of St. Mark's was required. To an ardent admirer of the old classical architecture it may have been a pleasant task to cover the plain of Munich with all that is most familiar to the classical student; and it is only to be regretted that Klenze never thought of the demands which might be made upon his reputation. One can hardly help being disappointed with his work when one considers his fame. Minor faults, such as the bad arrangement of interiors, which are urged against him by some of his critics, may be passed over in an architect who was chiefly busied with the outsides. Perhaps he forgot the pertinent suggestion of Pope in the fourth of the Moral Essays,—

Pompous buildings once were things of use.

Klenze's last building was the Befreiungs-Halle, at Kelheim, which was opened on the 18th of October last, to commemorate the fiftieth anniversary of the Battle of Leipzig. I have not yet seen this work, though, to judge from the photographs, it stands well, and is not destitute of symmetrical beauty. Probably it is a worthier capital to the column of Klenze's architectural life than the Propylæum of Munich.

E. W.

## OUR WEEKLY GOSSIP.

A Fourth Annual Congress of the Institution of Naval Architects will be held in March, at the Society of Arts. The meetings will continue for three days—March 17 to 19 inclusive,—twice each day. Papers will be read on the Principles of Naval Construction, on Practical Ship-building, on Steam Navigation, and on the Equipment and Management of Ships for Merchandise and for War.

An exhibition of the works of the late William Mulready, to comprehend, as far as practicable, all his oil and water-colour paintings and drawings, will take place, in the South Kensington Museum, in March. It being desirable to make the collection as complete as possible, any information which may show who are the present owners of his finished pictures, sketches, studies and drawings, will be acceptable to those who have charge of the arrangement for this exhibition, and may be sent to the Secretary, South Kensington Museum.

Mr. Osbert Salvin has brought home from Copan, in Central America, a series of photographs of very strange interest. Some twenty years ago a daring traveller made known to scholars the fact that Indian ruins of large extent and various character exist in many parts of Mexico and Guatemala; ruins which told the tale, in broken chapters, it was true, of an ancient empire and a defunct civilization on the American continent. Some of Mr. Stephens's facts have become the commonplaces of our antiquarian books, but the very strange stones which he mentioned as existing near Copan had been left to the mercies of the Indians, until Mr. Salvin found his way, with a camera in his possession, to the spot. Thanks to Messrs. Beck & Co., the scholar may now obtain, for a few shillings, exact copies of these sculptured stones, with their droll forms and their undeciphered inscriptions. The art is crude, but is the same in style as the Mexican pottery with which we are now familiar. The date is not, in our opinion, ancient; indeed, we should be surprised to find these blocks so old as the fourteenth century. The wood that grows about them is young, and the trees of the surrounding forest are of no great age. We should imagine that the columns were meant for altars; some of the stones may mark the sites of tombs. Two or three have a classic look. All of them are suggestive and interesting.

Prof. Donaldson (President of the Royal Institute of British Architects), the Mayor of Bath, and the Mayor of Wareham have been added to the National Shakespeare Committee. A joint

meeting of the Site and Monument Committee was held yesterday (Friday). The general impression seems to be, that the choice of site lies mainly between the Green Park, near to Piccadilly, and the Temple Gardens, close to the river esplanade. Primrose Hill finds many advocates, and a warm recommendation of Kensington Gardens has been made.

The Mayor of Stratford-upon-Avon announces the details of the Shakespeare celebration in that town. On Saturday, April 23, there will be a Banquet, with the Earl of Carlisle in the chair. On Monday, a performance of 'The Messiah' will be given, and in the evening a Miscellaneous Concert. From Tuesday to Friday there will be Dramatic Performances and Readings, the Festival concluding with a Fancy-Dress Ball, on Friday evening. A pavilion, capable of accommodating about 6,000 persons, is nearly completed. The profits are to be devoted to the endowment of Scholarships in the Free Grammar School, and to the erection of a memorial to the Poet in his native town.

Some of our chief centres of provincial life have also announced their commemorative projects. Birmingham has resolved to collect a Shakespeare library,—Manchester to found scholarships, and perhaps erect a statue,—Derby and Newcastle to found scholarships in connexion with their respective Grammar Schools. Liverpool and Leicester intend to have a local celebration—a play, a dinner, a concert,—which they will probably commemorate by some local foundation. Edinburgh, Glasgow, Dublin, Cork, will probably move in the same direction. All this is as it ought to be. In a few years we may have Shakespeare scholarships in all the arts.

One of the prettiest books yet produced in anticipation of a demand for Shakspearian information, at the approaching celebration, is one by Mr. Bain Friswell, photographically illustrated by Messrs. Cundall. Under the title of 'Life Portraits of William Shakespeare,' the author furnishes accounts of various portraits which, at different times, have been supposed to represent the dramatist. The work necessarily relates chiefly to specimens the history of which is well known, and does not therefore require elaborate notice at our hands. Its principal novelty is an account of a cast, or "flying mould," in the custody of Prof. Owen, which is said to be the one taken immediately after the poet's death, and upon which the Stratford bust was based. Hairs of the moustache, eyelashes and beard, still adhere to the plaster, and they are of a light colour, corresponding, in this respect, to the testimony of the bust. Now for its history: "a German nobleman," writes Mr. Friswell, "had an ancestor who was attached to one of the ambassadors accredited to the Court of James the First. This gentleman bought the cast, in all probability, from the sculptor of the tomb, Gerard Johnson, had it carefully preserved, and took it with him to his own country. There it was shown in his castle, and looked upon with much awe by his friends and neighbours. The nobleman who brought it home employed a pupil of Vandike to paint the miniature which accompanies it. The mask and miniature remained in the family, and descended from father to son for many generations, until they came to the possession of the last of the family, a dignitary of the Church in Cologne." This absurd story is not improved by subsequent statements. There is no good evidence of either the cast or the miniature painted from it having been considered a copy of the head of the poet until lately. The picture bears the date of 1637, the cast being inscribed with that of 1616, the latter inscription being, so far as we can see, the only substantial evidence, such as it is, in the matter. It is true that Prof. Müller "instantly recognized" in the picture the features of Shakespeare, as authoritatively as if he had been personally acquainted with the poet. This is a kind of testimony in much favour with the supporters of the authenticity of Shakspearian portraits. Perhaps Prof. Owen could tell us when the cast was first exhibited as Shakespeare.

A Correspondent recommends the use of cocoanut matting as a cover for the floor of the National

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Gallery; citing in its favour the experience of the International Exhibition last year. The comfort and cleanliness of the galleries, preserved all through the period of the Exhibition with its six millions of visitors, were noticeable. "I was told by Mr. Redgrave," says our informant, "that a Council of Artists gave the preference to it after careful inquiry and experiment, as in every way most suited to a picture gallery."

Mr. W. Buchanan, known as the author of several works on the Fine Arts, especially the 'Memoirs of Painting, with a Chronological History of the Importation of Pictures by the Great Masters into England,' 1824, died at Glasgow on the 20th ult., aged 87. The book above named is one of considerable value. The author was engaged for many years in purchasing paintings and bringing them to this country, from the continent; among the best known of these works are many in the collections of Lord Ashburton and Mr. Holford. Several pictures are now in the National Gallery—'The Bacchus and Ariadne,' by Titian, for which he gave 2,000*l.*, 'Peace and War,' presentation picture to Charles the First, and others. Mr. Buchanan had made considerable progress with the task of carrying his 'Memoirs of Painting' down to the present date, but left it incomplete.

We have been allowed to extract the following incident from a letter written by a lady who is passing the winter in Egypt.—"Our little steamer had to tow two vessels. One of them, the oldest, dirtiest, queerest, Nubian boat, contained the young son of the Sultan of Darfour, and the Sultan's Envoy, a handsome black of Dongola (not a negro), who had been to visit Ismaël Pacha. At Benisouef, the first town above Cairo (70 miles), we found no coals. The Pacha had been up and had taken them all. So we kicked our heels on the bank all day, with the prospect of doing so for a week. The captain brought H.R.H. of Darfour to visit me, and begged me to make him hear reason about the delay, as I, being English, must know that a steamer could not go without coals. H.R.H. was a pretty, imperious, little 'nigger,' about eleven or twelve years old, dressed in a yellow silk kaftan and a scarlet burnoose. He cut the good old captain short by saying, 'Why it is a woman—she can't talk to me.'—'Wallah! Wallah! what a way to talk to English harem!' shrieked the captain, who was about to lose his temper. But a happy thought struck me. I produced a box of French sweetmeats, which altered the young prince's views at once. I asked him if he had brothers. 'Who can count them?' said he, 'they are like mice.' Some of his suite are the most formidable looking wild beasts in human shape I ever beheld, bulldogs and wild boars, black as ink, red-eyed, and such jaws and throats and teeth! Others like monkeys, with arms down to their knees." The writer speaks very gratefully of "the hearty politeness of the Arab captain, who," she says, "has lost the air and manner of a seafaring man with us. He had been wrecked four times; the last, in the Black Sea, during the Crimean War, when he was taken prisoner by the Russians and sent to Moscow for three years—until the peace."

The copyright of Goethe's, Schiller's, Wieland's, and Herder's Works draws to a close—the 9th of November, 1867. The Saxe-Weimar Government has proposed to the Diet of the Germanic Confederation at Frankfurt, to lengthen its duration for another ten years. This proposal seems not likely to be successful. In the meeting of the Members of the Diet on the 14th of December last, the Governments of the Kingdom of Saxony, of the Grand-duchies of Baden, Hessen, Mecklenburg, as well as that of Frankfurt, declared themselves for refusing the above-named proposition. Baden gave its opinion, that the protection and privileges granted by the Diet to the publishers of the above-mentioned works had already exceeded the usual custom followed in these matters, and that it was time to allow the nation the full benefit and enjoyment of the works of their classical poets. Prussia, Hanover, Wurtemberg, Hesse-Cassel, and the majority of the minor States are of the same opinion. Bavaria proposes to grant a Commission, which is to examine the question impartially in every detail,

and to give its opinion on it accordingly, at the same time claiming the like favour for the works of Jean Paul Friderich Richter, the copyright of which, by a resolution of the Confederation in the year 1840, had been prolonged also to the 9th of November, 1867.

The 15th of January last was the 74th birthday of the Austrian poet, Grillparzer, and the freedom of the city of Vienna was solemnly presented to him. It may be interesting to English readers to be reminded that Byron spoke favourably of Grillparzer's 'Sappho,' entering in his diary, "Who is he? I don't know, but posterity will." One of Carlyle's early miscellanies on the other hand deals in a more caustic style with another of Grillparzer's plays, and the verdict of many German literary historians, Gervinus among the number, has agreed rather with Carlyle than Byron. We have seen 'Sappho,' and though Grillparzer's style is universally admired, we can hardly rank him among the highest dramatists.—Three days after Grillparzer's birthday, came the "silver wedding" of a very different writer, the 25th anniversary of the first performance of a piece by Roderick Benedix, the Scribe of Germany. The directors of some of the leading German theatres issued an invitation to all their brethren to revive some early play of Benedix's on that day for the author's benefit; the example being set by Eduard Devrient, of Carlsruhe; Heinrich Laube, of Vienna; Puttlitz, of Schwerin, and followed at once by directors in Leipzig, Meiningen, Dessau, Cologne, Hamburg and Mannheim. Something of the kind was fully deserved. German comedy has not a vigorous life; as a rule, the theatres subsist to a great extent on translations from the French, and Benedix is one of the few who have produced anything which may be called original. The plays he has written during these twenty-five years amount almost to seventy, so that at least he is prolific enough to claim affinity with Scribe. The theatres and theatre-goers in Germany may be excused if they make much of a man who has done so much for the support of one and the amusement of the other.

**SOCIETY OF PAINTERS IN WATER-COLOURS.**—The ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES by the Members IS NOW OPEN, at their Gallery, 5, Pall Mall East. Nine till dusk.—Admission, 1*s*.  
JOS. J. JENKINS, Secretary.

**WINTER EXHIBITION, 120, Pall Mall.**—The ELEVENTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1*s*.; Catalogue, 6*d*.

**INSTITUTE OF PAINTERS IN WATER-COLOURS, 53, Pall Mall.**—The EXHIBITION OF CARL WERNER'S celebrated Series of DRAWINGS—Jerusalem, Bethlehem, and the Holy Places—IS NOW OPEN.—Admission, 1*s*.

**HOLMAN HUNT'S GREAT PICTURE, 'THE FINDING OF THE SAVIOUR IN THE TEMPLE'** (commenced in Jerusalem, 1854, and now on view, at Messrs. J. & R. JENNY'S GALLERY, 62, Cheapside, from Ten till Five o'clock.—Admission, 1*s*.

**POLYTECHNIC.**—Madame Laura Baxter, Mr. Montem Smith, and Miss Ward, will appear at the Second Fashionable SATURDAY MORNING ELIJAH CONCERT, on the 6th inst., at 3.30.

**MR. ARTHUR SKETCHLEY** will appear at the EGYPTIAN HALL, Piccadilly, in his new Entertainment, entitled PARIS, and Mrs. BROWN at the PLAY, every Evening (except Saturday), at Eight, and Saturday Mornings, at Three.—Stalls, 3*s*.; Second Seats, 2*s*.; Gallery, 1*s*.—The Box-office at the Hall is open between the hours of Eleven and Five daily.

**Mr. and Mrs. GERMAN REED, with Mr. JOHN PARRY** will appear in their new Anglo-Egyptian Entertainment, entitled THE PYRAMID; or, Footprints in the Sand, written by Shirley Brooks, Esq.; scenic effects by Mr. William Telbin. Royal Gallery of Illustration, 14, Regent Street. Every Evening (except Saturday), at Eight; Saturday Mornings, at Three.—Admission, 1*s*.; Stalls, 3*s*.; Stall Spring Chairs, 5*s*.

## SCIENCE

### MEDICAL BOOKS.

*On the Therapeutic Influence of Rest in Accidents and Surgical Diseases, and the Diagnostic Value of Pain.* By John Hilton. (Bell & Daldy).—The announcement that Mr. Fergusson has accepted the post of Professor of Anatomy to the College of Surgeons, may have excited surprise in the minds of those who are not aware of the real nature of this appointment. To such the fact that the work of Mr. Hilton was originally delivered as a course of lectures when he was Professor of Anatomy at the College of Surgeons, will explain the reason why distinguished surgeons are willing to undertake the duties of this office.

The chair of anatomy at the college, in fact, is a platform from which eminent members of the surgical profession deliver their especial knowledge and views, and as such it is coveted by those who have extended knowledge or new views to communicate. Mr. Hilton has been long known for his industry and ability in connexion with Guy's Hospital, and he has chosen for the theme of his lectures at the college the subject of Rest and Pain. At first sight this might be regarded as a limited subject, but on reflection it will be found to embrace almost the whole range of surgical diseases. It is pain that first attracts attention to a diseased part, and Mr. Hilton shows that in the great majority of cases this pain depends on an activity greater than natural. Diminish this activity, secure rest, and you cure the disease. Such is the simple view with which the lecturer looks at the great variety of surgical diseases, and he succeeds in demonstrating the nature of the process by which relief is secured in the great majority of surgical cases. We most cordially recommend Mr. Hilton's volume as one that deserves to be in the library of every medical student, and that will afford interesting reading for every surgical practitioner.

*Military Surgery.* By George Williamson, M.D. (Churchill).—There is no country in the world that has more reason to be proud of its military surgeons than England. John Hunter learned in the battle-field the great truths which he taught, and each successive war in which England has engaged has brought with it devoted men who have either perished in aiding the wounded and the dying on the battle-field, or brought back a rich stock of experience for the guidance of their fellow-surgeons. But England has failed more than any other country in recognizing the importance of the surgical art and the merit of those who have practised it. At the present moment, in spite of all that Lord Herbert did to reform the military system, the medical service of the army is the most unpopular in the country. At the last public examination for medical posts in the army, only half the number of candidates needed presented themselves, and of these only a very small proportion passed their examinations in the first class. All honour, then, is due to the men who, amidst contumely, injustice, and contempt, practise their profession in the English army, with a single view to the advancement of their profession and the benefit of humanity. We shall not here pretend to criticize Dr. Williamson's volume. His experience as a surgeon, which he details in this book, was gained on the battle-places of India, during the great mutiny in that country. He classifies his cases, which are related with great minuteness and care, and often illustrated. As a work of reference and study, it will be found of use to every military surgeon.

*The Nature and Treatment of Gout and Rheumatic Gout.* By Alfred Baring Garrod. 2nd edition. (Walton & Maberley).—Dr. Garrod has taken the opportunity of the demand for a second edition of his book, to make those additions which his increased experience told him were required. Some of the historical matter in the first edition has been withdrawn, so that the book has not been increased in size. With the improvements in the present edition, Dr. Garrod's work must more than ever be regarded as the most valuable treatise on gout in the English language.

*A Practical Treatise upon Eczema.* By P. McCall Anderson, M.D. (Churchill).—Under the name of Eczema is usually included a vesicular eruption of the skin, every now and then experienced in a slighter or more intense degree by everybody. Dr. Anderson extends the term to a number of forms of disease which have got other names; and we are inclined to think he is right. He has given very good descriptions of all these forms of disease, and a good selection of cases to illustrate them. His remarks on treatment are very practical, and he speaks as one who has seen a good deal of the practice he describes. The book is one that will be read with interest by those who like to know what an intelligent practitioner thinks of a very common form of skin disease, and one which is sometimes very troublesome to cure.

## SOCIETIES.

ROYAL.—Jan. 28.—General Sabine, President, in the chair.—The following papers were read:—'On the Osteology of the Genus Glyptodon, Parts I. and II.,' by Prof. Huxley.—'On a Comparison of certain Traces produced simultaneously by the Self-Recording Magnetographs at Kew and at Lisbon,' by Senhor Capello and B. Stewart.—'On the Criterion of Resolubility in Integral Numbers, &c.,' by Prof. H. J. S. Smith.—'On the Great Storm of December 3, 1863, as recorded by the Self-Registering Instruments at the Liverpool Observatory,' by J. Hartnup.

SOCIETY OF ANTIQUARIES.—Jan. 28.—Frederic Ouvry, Esq., Treasurer, in the chair.—Mr. Baigent communicated an account of a Roman leaden coffin found near Winchester. This communication was illustrated by drawings. Along with the coffin and skeleton were fragments of glass vessels. The coffin was found about a mile on this side of the Bishopstoke Junction.—Capt. Christy exhibited a Gold Coin of Cunobelin, found at Cudham, in Kent, on the manor of Applefield. Its weight was 83½ grains.—R. G. Haliburton communicated a paper 'On a Micmac Kjökkennmødding or "Refuse Heap," in North America,' illustrated by specimens of the objects found there. In connexion with this paper Mr. Christy exhibited (1) a section of a Danish refuse heap; (2) plates of objects found in Denmark in similar heaps; (3) some of the relics themselves; (4) flint implements and bones from the cave of Les Eyzies in Dordogne.—Mr. Lubbock also exhibited some objects found by himself in Danish Kjökkennmøddings.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 27.—G. V. Irving, Esq., V.P., in the chair.—Mr. Irvine exhibited the upper half of an exceedingly rare embossed tile discovered on the site of Whitland Abbey, Carmarthenshire.—Mr. Cuming exhibited an encaustic tile of the fourteenth century, found in Wales, stamped with the device of a rose of five petals. It has been glazed.—Mr. S. Wood exhibited some relics discovered at Maidstone; an encaustic tile of the time of Edward the First; a polychromatic gally tile; small iron knife, with ivory handle, having the pommel and ferule inlaid with gold; and a black leather shoe, with high heel of a red colour and the long square toe of the reign of William and Mary. Mr. Wood also exhibited two gally tiles, with a geometric pattern of Moresco design.—Capt. Tupper exhibited some forgeries of antiquities, purchased by a friend of a man dressed as a "navy" at St. Paul's Chain, whence he stated that they had been obtained. Mr. Gould exhibited two others from Dowgate Hill, and Mr. Levison stated that within a short time as much of that rubbish as would fill a large wheelbarrow had been brought to the British Museum. Mr. Cuming stated that all these specimens tasted of nitric acid, into which they had been dropped from the plaster-of-paris moulds in which they were made. A key, in lock metal, exhibited, was of a novel character of this but too-successful species of fraud, and antiquaries should be more careful.—The chairman, on the part of Mr. Greenshields, of Kerse, exhibited photographs of a discovery made in excavating at Carlisle, representing an ossuary of stone containing a large bottle with incinerated remains, a terra-cotta lamp and small urn placed at the mouth of the vessel, upon which were found several iron objects which by extensive oxidation had assumed the form of figures, and had been conjectured to have been Penates. They are simply rusty nails, and were exhibited to the meeting.—Also the photograph of another smaller ossuary with terra-cotta urn, the figure of a lion devouring some animal, and a portion of a sepulchral slab.—Mr. Planché read an account of the discovery of a stone coffin, having on the lid a cross of the thirteenth century, found in Ash Church, near Sandwich. It had been the resting-place of an ecclesiastic, concerning whom Mr. Planché made some ingenious conjectures.—Mr. Baigent communicated the particulars of the discovery of a leaden coffin at Bishopstoke, Hants, on the 16th of January. In digging for gravel near the railway station the labourers struck upon some metal, which on examination proved to be a

leaden coffin, so much oxidized that, upon its removal, it fell into portions and exposed the skeleton of a young female, with whom also had been buried three or four glass lachrymatories or vessels, much injured by the falling in of part of the coffin.

ENTOMOLOGICAL.—Jan. 25.—Special General Meeting.—F. Smith, Esq., President, in the chair.—A Special Meeting was held, pursuant to notice, for the consideration of certain proposed alterations in the by-laws. The repeal of the by-law whereby residents in the United Kingdom are excluded from Honorary Membership of the Society was rejected. All the other proposed alterations were carried.

Anniversary Meeting.—F. Smith, Esq., President, in the chair.—An Abstract of the Treasurer's Accounts for 1863, and the Annual Report of the Council, were read.—A ballot was taken for the election of Members of the Council for 1864, and the following gentlemen were subsequently elected to the following offices respectively:—President, Mr. H. T. Stainton; Treasurer, Mr. S. Stevens; Secretaries, Mr. Edwin Shepherd and Mr. Dunning; Librarian, Mr. Janson.—The President delivered an Address.

Feb. 1.—F. Smith, Esq., Member of Council, in the chair.—The Secretary announced that, in consequence of Mr. Stainton having declined to accept the Presidency, the ordinary meeting of the Society to be held on the 7th of March would be made a special meeting for the purpose of electing a President, and that the Council recommended Mr. F. P. Pascoe for election to the vacant office.—The Rev. H. Clark exhibited a collection of Phytophagous beetles from Australia.—Mr. Waterhouse exhibited specimens of several species of Aphodius and Onthophilus, and read some elaborate notes on the specific characters of each.—The Secretary exhibited portions of a coffee-cask from Ceylon, completely destroyed by Coleopterous larvae, apparently of the genus Anobium.—Prof. Westwood exhibited some wild silk from Salvador, Central America, the work of a colony of larvae said to feed on a species of oak, and discussed the probability of the silk being made economically useful.—The Professor also exhibited a further selection of insects from the Zambesi, collected by the Rev. H. Rowley, and read a description of one fine species, under the name of *Moluris Roveletiana*; he also read descriptions of two anomalous carabideous beetles from the Hope Collection at Oxford; these were described under the names of *Delinius Esingtonii* and *Spanus natalicus*.—Mr. F. Smith exhibited a collection of wasps' nests in various stages of formation, the whole having been artificially obtained by Mr. Stone, who appeared to be able to induce wasps to make their nests in any situation and in any shape he pleased.—Mr. T. W. Wood exhibited a number of cells which had been completely inclosed within a piece of Honduras mahogany, the cells were light and brittle, made apparently of triturated and agglutinated wood and earth, and bore some resemblance in form to the honey-pots of a humble-bee. Mr. Bates remarked that they might be the chambers of a species of Termites, but he thought they were too large; no satisfactory suggestion was made as to the origin of the cells.—General Sir John Hearsey exhibited a collection of Coleoptera, chiefly from India, and a few from China.—Major Parry read a paper, entitled 'Further Remarks upon Mr. James Thomson's Catalogue of Lucanide.'

INSTITUTION OF CIVIL ENGINEERS.—Feb. 2.—J. Fowler, Esq., V.P., in the chair.—The discussion upon Mr. Redman's paper on 'The East Coast, between the Thames and the Wash Estuaries,' occupied the whole evening, and it was announced that it would be resumed at the next meeting.—The following candidates were elected:—Messrs. W. Butterton, W. Clark, G. J. Darley, J. M. Gale, P. E. Sewell, T. Stevenson, C. Stone, H. Vignoles, and J. Whitfield, as Members; and Messrs. C. J. Appleby, T. D. Barry, S. Baylis, W. H. Bidder, A. G. Browning, E. Cousins, E. A. Foden, G. Fuller, G. Furness, S. Gale, E. Hoole, C. J. Light, H. Robinson, J. N. Shoolbred, E. P. Smith, H. Stone, and R. H. I. Synnot, M.A., as Associates.

ROYAL INSTITUTION.—Feb. 1.—W. Pole, Esq., Treas. and V.P., in the chair.—The Hon. S. Bethell, R. G. Clarke, Esq., Lord Odo Fitz-Gerald, J. Hunt, Esq., W. S. Kirkes, M.D., G. C. Leighton, Esq., J. Peter, Esq., D. S. Price, Esq., Ph.D., W. F. Scholfield, Esq., and W. B. Tristram, Esq., were elected Members.

## MEETINGS FOR THE ENSUING WEEK.

- Mox. Geographical, 8.—'Mountains and Glaciers of Canterbury Provinces, New Zealand,' Dr. Haast; 'Frontier Province of Loreto, in Northern Peru,' Don A. Raimondy.
- Archæological Institute.—'Recent Discoveries in the Road,' Mr. Calvert; 'Monuments of the Cobham Family,' Mr. Richardson; 'Ancient Objects from South,' Rev. Mr. Soar; 'Curious Relics from Switzerland,' Dr. Keller.
- Tues. Syro-Egyptian, 7½.—'Site of Capernaum or Caphar Nahum,' Mr. Ainsworth.
- Ethnological, 8.—'Ethnology of Australia,' Mr. Oldfield.
- Royal Institution, 3.—'Experimental Optics,' Prof. Tyndall.
- Engineers, 8.—Renewed Discussion upon Mr. Redman's 'East Coast between the Thames and the Wash.'
- Zoological, 9.—'New Species of Turanus, Prionops, and Megapode,' Mr. Gray; 'Visceral Anatomy of the Eland,' and 'Remarks on the Anatomy of the Giraffe,' Dr. Crisp.
- Wed. Society of Arts, 8.—'Fresco Mural Decoration,' Mr. Atkinson.
- Microscopical, 8.—Anniversary.
- Graphic, 8.
- Archæological Association, 8½.—'Heath Old Hall,' Mr. Wentworth; 'Inventory of a Yorkshire Chapman,' Mr. Hopper; 'Roman Coffin at Bishopstoke,' Mr. Baigent.
- Thurs. Royal Academy, 8.—'Architecture,' Prof. Smirke.
- Antiquaries, 8.—'Roman London,' Mr. Black.
- Royal, 8½.
- Royal Institution, 3.—'Experimental Optics,' Prof. Tyndall.
- Fri. Astronomical, 3.—Anniversary.
- Royal Institution, 8.—'Synthesis of Organic Bodies,' Prof. Wanklyn.
- Royal Institution, 3.—'Metallic Elements,' Prof. Frankland.

## FINE ARTS

## THE ROYAL ACADEMY.

THE blue-book of the Royal Academy Commission is one of the most amusing publications of the season, especially in regard to the so-called "lay-element"—or proposition, earnestly entertained by several members of the Commission, to introduce amateurs of art and members of good society into the Academy. The dignity of Royal Academician is enviable, but one would think there never was an Elysium like that won—not without toil and pain—by the much-abused joint-tenants of the National Gallery. So eagerly does this dignity seem coveted, that a good-natured man must smile at the questions, leading, if they are not direct, that are put to the witnesses. No lover ever "popped the question" to a shy girl with more ardour than does the "lay-element" coax the coy Academician to share his professional honours with it, taking in exchange the reflection of a "distinguished social position and a love of Art." Nudges, smiles, affectionate arguments gravely put, and appeals to patriotism, are mostly vain. The lay-element, represented by a commission of amateurs, of course reported in favour of the infusion, and accepted the conclusions of that large section of the witnesses which was composed of laymen, if it was not itself the lay-element. If we are to suppose the wishes of the artists to be worth consideration, and the expressions of their opinions not beneath contempt, we are at a loss to know upon what grounds the Report vouchsafes to recommend so radical a change. The only artist of position who appears warmly in its favour is Mr. Watts. Baron Marochetti's assent is qualified by the reflection that the Academy is self-supporting; it would appear that this witness, like others, would not object to see the Academy become a "Department" under Government, or a University for Art—conditions, it is needless to say, under which the institution does not at present exist. Mr. Herbert coldly thinks there might be two or three lay-members. Mr. Holman Hunt would restrict their functions to general management. Mr. Woolner is almost neutral. It is impossible to resist a smile when one comes to the evidence of other members of the profession, who, so to say, photograph themselves; if the manners of thought and speech of our living artists are inquired into, this book will give ample illustrations of them. To a man they object to the infusion of any lay-element. Sir C. Eastlake is diplomatic, but severe; Mr. D. Roberts downright but "canny"; Mr. Mac-lise does not think the lay-element would be "believed in"; Mr. Millais refers to the British Insti-

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tution as an example of lay-management; Mr. Cope does not see what the element would have to do, nor does Mr. Westmacott "see the use of it"; Mr. Grant says it would be a dangerous innovation; Mr. Dyce thinks the Academy is able to manage its own business.

It is hardly just for us to style Mr. Ruskin a mere amateur, although he modestly assumes that character. He is among the dissentients, and thus apologizes in reply to a coquettish query (5130) for being so. "If I may be so impertinent, I should say that you, as one of the upper classes, and I as a layman of the lower classes, are tolerably fair examples of the kind of persons who take an interest in Art, and I think that both of us would do a great deal of mischief if we had much to do with the Academy." A more decided expression of opinion followed this, and the witness was not again questioned on the subject.

The Academy is far from being all we wish; it does not contain all our best artists. It cannot be denied that more than one man is numbered with the forty-two whose claim to be so is of a weak description. Notwithstanding this, we do not attain conviction that good will come from the admission to the Academy of several wealthy personages—whose qualifications must depend a great deal upon their own assertions or repute in society—with power to legislate upon the affairs of a profession of the peculiar needs of which they have but superficial knowledge. As one of the witnesses pertinently observed, we have no assurance that these strangers will be freer from prejudice or passion than it is assumed the R.A.'s are; it is probable that they, deferring to knowledge superior to their own—as all honest men do—would join one artistic clique or another, and so, being free from the responsibilities and checks of technical position or associations, become tools in willing hands. If they do not become so engaged, their ignorance of technical matters—amply shown by the mass of the questions recorded in the book before us, can but lead them astray, and they will err from that cause more frequently than professional men can be supposed to do from malice. Who is to appoint the lay-element in the Royal Academy? That the Crown should nominate these persons, presumes that the Ministers are to be advised by somebody hidden in the shadow of their great dignity. If the Academicians are to elect their own lay-brethren, what need of them at all?

We cannot but regard the general tone of the examinations of witnesses before the Commission as unfortunate, and not calculated to dispel a belief entertained by the public that the conclusion with regard to the lay-element was a foregone one. One thing must strike every reader of the evidence, that no questions referring to this matter were put to the man who was, of all others, competent to speak upon it, from experience in Art, in the Academy—both as a school and an exhibiting body, as well as from his life-long association with artists, and singularly honourable and candid temper. Of course we mean Mulready. This man had been an Academician since 1815, and none knew more of the feelings and wants of the artistic profession than he. Among other men of note from whom no opinion was asked on this point are the following: Sir E. Landseer, Messrs. C. Landseer, R. Redgrave, P. Hardwicke, J. H. Foley, G. G. Scott, J. P. Knight, G. T. Doo, W. Tite, A. Elmore, H. Warren, F. Taylor, and W. P. Frith. These are remarkable omissions.

An attentive perusal of the evidence, especially if enlightened by knowledge of the Academy and the profession it imperfectly represents, gives rise to feelings of astonishment with regard to the Report supposed to be founded upon it. Many of the witnesses complain that the Academy lacks teaching power of the highest order. Mulready was an indefatigable teacher, and most generous with his time and knowledge. Every witness declared that it would be well if the Academy possessed a dozen Mulreadys. Mr. MacIse has been compelled to cease attending the life-schools, after having devoted more than his just portion of time to them. These losses and other causes have reduced the teaching powers of the Academy in a marked degree. Yet

in face of this want, it is recommended to add ten lay-members to the body and only eight artists. While it is suggested to increase the class of Associates to fifty, it is not proposed to make them useful in the matter of teaching.

Although it is absolutely necessary that great changes should be made in the constitution and practice of the Royal Academy, we cannot say that the lay element promises to be a valuable addition to it.

**FINE-ART GOSSIP.**—The private view of the British Institution (Modern Masters) takes place to-day (Saturday); the public will be admitted on Monday next.

Mr. R. Brodie is to carve the statue of Her Majesty which is to be erected at Aberdeen. This work will be placed near that of the Prince Consort.

Mr. Leighton has undertaken to design a monument to be placed over the grave of Mrs. Browning, in the Protestant Cemetery at Florence. It will stand on the right hand, as you enter, of the main avenue. With perfect feeling, the artist has decided to make the work of white Carrara marble, except in certain points of decoration, which are to be of black marble, inlaid on the white. The style adopted for the work most resembles, in general character, the early Italian Renaissance. The design is bold and simple, yet beautiful in all its proportions and forms. In detail the composition comprises a large sarcophagus, sustained by six pillars, and having a lid of low pyramidal form. Bold mouldings, by way of cornice and base, disposed in large and effective masses, relieve the outline of the sarcophagus. Beautiful floral ornaments, outlined in black, run round the mass of mouldings we have styled the cornice; another band, on the basement, consists of flowers, which are white on a black ground. The sides of the body of the chest, which are vertical, are parted into three panels, the centre ones consisting of medallions. The medallion which is in the front, *i. e.* facing towards the road, contains a head of "Poetry"; this Mr. Leighton has designed with great delicacy and feeling for beauty, and, by choosing a low and fine relief, he has contrived, not only to sustain the character of the style adopted for the whole work, but to show himself a very able modeller. The truth of surface treatment in the face will please most sculptors, not less than the exalted and spiritual expression will delight those less heedful of technical excellencies. The other medallions show the three styles of poetry in which Mrs. Browning excelled, typified by three harps: 1. the celestial harp, backed or resting upon a cross-flory, and surrounded by stars; 2. the classic lyre, with tragic and comic masks and laurel; 3. the more modern Italian lute, the Star of Italy, broken chains and a wreath of flowers. These emblems were suggested to Mr. Leighton. In the centre of the panels, on the broad sides, are introduced the Florentine *giglio* and the English emblems, the rose, shamrock and thistle, drawn in a thick black line. The pillars are, of course, short, being dwarfed as their office requires; but their proportions are elegant and severe. Their caps exhibit a bold variation of the Ionic volute at their angles, and between the same, on each side respectively, is placed a group of lilies; round the neck of the column is a basket-like band. The whole stands upon a pedestal of two steps, the upper one forming a flat table between the columns. This monument will be erected in the course of next summer.

The restoration of St. Patrick's Cathedral, Dublin, is almost completed. It will be recollected that this work was undertaken at the cost of Mr. Guinness, who was his own architect. The whole of the choir has been re-constructed according to the original plan of the church. The east and the clerestory windows have been filled with stained glass. Some of the monuments have been removed to situations more suitable to their character, and the office of the church, than those erst occupied by them. The partitions dividing the Lady Chapel from the aisles have been taken away. The monuments of Swift and Stella are placed prominently in the south aisle.

## MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—TUESDAY, THURSDAY, and SATURDAY NEXT. February 9th, 11th, and 13th. FAUST (in English).—Lemmens-Sherrington, Taccani, and Florence Lancia: Santley, Marchesi, Dussak, and Sims Reeves. Conductor, Signor ARDITI.—Commence at Eight.

A GRAND MORNING PERFORMANCE OF FAUST (in English) will take place on MONDAY, February 15th, on the same scale of completeness as at the Evening Representations. Prices of admission, same as to the Evening Performances. The Opera will commence at Two o'clock, and terminate at Half-past Five.—Prices: Private Boxes, from One to Three Guineas; Pit Stalls, 10s. 6d.; Dress Circle, 7s.; Upper Circle, 5s.; Pit, 3s.; Gallery, 2s. Box-office of the Theatre open daily, where places may be secured; also at Messrs. Chappell & Co.'s, 50, New Bond Street; and, on each occasion of Performance, at the Special Offices open at the entrance of the Pit and Grand Tiers.

ROYAL ENGLISH OPERA, COVENT GARDEN, under the management of Miss LOUISA PYNE and Mr. W. HARRISON.—On Monday, February 8th, and Tuesday, 9th, to commence at Seven, with W. C. Levey's Popular Operetta, FANCHETTE; after which, the Last Two Nights of the Grand National Pantomime.—Wednesday, February 10th (Ash-Wednesday), there will be no Performance.—On Thursday, February 11th, will be produced a New Comic Opera, Music by G. A. Macfarren, founded on Goldsmith's Comedy, and to be called SHE STOOPS TO CONQUER. Miss Louisa Pyne, Miss Anna Hiles, Messrs. Velez, H. Corri, G. Ferren, and W. Harrison. Doors open at Half-past Six; commence at Seven.—Box-office open from 10 till 5 daily.

CONCERTS.—*Sacred Harmonic Society.*—As regards essentials, yesterday week's performance of the 'Lobgesang' was, we apprehend, the finest which Mendelssohn's second extensive sacred work has obtained in this country. The band and chorus went as they only do under M. Costa's baton. The length of the first symphonic *Allegro*, however, cannot be concealed, be the spirit with which it is given ever so unflagging; the manner in which it is scored, too, is noticeable. No squadron of stringed instruments could bear up against the trumpet's blast of that energetic two-bar phrase, for which Mendelssohn apparently had a remarkable predilection, since (to use Walpole's phrase) he here "rhymed and twirled" it in every possible form. To ourselves, brilliant and ingenious and admirably vigorous as its close as is this long-drawn movement, the *Allegretto*, with its choral episodes, and, still more, the *Adagio religioso* (Mendelssohn's finest slow movements) are preferable. The 'Watchman,' recitative, and following chorus came out with amazing force and spirit. The world has never heard finer or more finished declamatory singing than that of Mr. Sims Reeves in the former. Madame Lemmens-Sherrington must beware of false effects, if she means to retain her position as principal *soprano*. The inexpressive heaviness given by her dragging of the *tempi* of M. Gounod's music noticed by us last week does not seem (as might have been fancied) to belong to the over-anxiety of one conscious of want of deep feeling, and desirous to make up for it by extra zeal, so much as to arise from a false notion of style, to which, if she be not heedful, the neatness of her execution and the steadiness of her voice may yield. She is too useful an artist not to be worth cautioning before it be too late. Mrs. Sidney Smith, who though incomplete, promises well, was the other *soprano* in the delicious duet with chorus.—The cast of Signor Rossini's 'Stabat,' though possibly the best attainable, absolves us from the necessity of speaking in detail of the performance of that fascinating work, which does not bear to be under-sung. The *Cantata* and Hymn will be repeated on Monday next.

We return to the concert of the *Musical Society* that we may do justice to the promising appearance made there by Miss Agnes Zimmermann, in Mozart's D minor Pianoforte Concerto. Thoroughly well was this played by the young lady, with purity of touch, tone and expression. The *Romanza* was graced (as Mozart meant it should be),—possibly, however, with the graces of that most over-rated player, John Cramer. The consequences of the cut-and-dry system of teaching which has prevailed since it has been held that Art is advanced by the destruction of some of its most ornamental features, is that individual fancy is dwarfed and starved. In old times, a pianist was expected to throw off, or think out, his graces for himself. Now, there is hardly one extant who has knowledge of style enough to be trusted; and the result is a necessary return to that which is inevitably old and ephemeral—recorded improvisation. Possibly the *cadenzas* of Miss Zim-

mermann (who has shown talent in composition) were her own. If so, they were highly creditable, though over-elaborate. Of the execution of M. Meyerbeer's unsatisfactory overture to 'Struensee,' and of Spohr's 'Power of Sound' Symphony, nothing is to be said save what is good. Why, once again, we must ask, is so flourishing a Society so supine in research? Where is Mr. J. F. Barnett's Symphony?

M. Halle was the pianist at the Sydenham Concert on Saturday last, playing the superb 'Concert Stück' of Weber. Herr de Paula ("from the Court Opera of Vienna") sang, his voice being a tenor. How does the Crystal Palace management come by so many out-of-the-way singers? The fact is the one mystery and weakness of its concerts, otherwise so admirable, and which have done such good service. The only novelty was Mozart's charming Pianoforte *Rondo alla Turca*, which was scored by M. Pascal as an *entracte* for the arranged version of 'Die Entführung,' at the Théâtre Lyrique. Were England's love for Mozart deep, that opera (which contains his most lively comic music, and is now rendered accessible by the arrangement in question) should, ere this, have been heard in London. Here it has not been tried during the last thirty years, save once by a wretched German company, Staudigl excepted.—To-day, the 'Reine de Saba' music is to be repeated at Sydenham; Mr. Deacon is the pianist engaged.

Next Monday's *Popular Concert* is to be a Mendelssohn night, "in Memoriam," with Mr. C. Halle at the pianoforte.—On Thursday night, Mr. H. Leslie's Choir gave his *Cantata* "The Sons of Art," for double choir of male voices, *soli* and chorus, and brass instruments, written for the memorable German-Flemish festival of part-singers held at Cologne, in the 'Elijah' year, and erroneously announced as never having been given in England: whereas, it was once performed at one of the Philharmonic Concerts. The lateness of its date in the week obliges us to postpone notice of this concert, as also of the great choral gathering at Exeter Hall last night, for which Mendelssohn's magnificent eight-part Psalm, 'When Israel out of Egypt came,' was announced, also Shakespeare music; the latter, we apprehend, with a view to the Stratford, possibly, also, the London Festival.

Mr. Howard Glover announces a grand 'Festival' for Ash-Wednesday at Drury Lane Theatre. The frequency of the entertainments given by this gentleman, their nature, and their manner of preparation, have been again and again urged on us, as a subject of examination, by more than one member of the musical profession. Once for all, let it be said in answer to many communications on the subject, that of private information we can take no heed, especially when it relates to such a delicate question as that of engagement. This is a case in which managers and artists, both being free agents, must settle their own affairs and regulate their respective obligations. A correction (on a different subject) is worth making, relative to Mr. H. Glover's last concert. One of Beethoven's symphonies was done with action, but not "for the first time" in any country, as was stated; the empirical practice having been resorted to, both with the 'Pastorale,' and with the 'Eroica,' if we mistake not, in Germany. It will be seen, too,—to pursue the subject a point further,—from Mendelssohn's second volume, p. 12, that the humour of pictorial illustration (to vocal, however, not instrumental music) was at one time in favour among the artists of Düsseldorf, who regaled the Crown Prince there, in 1833, with illustrations to music by Lotti, Weber, and Handel's 'Israel,' from pictures by Dürer, Raphael, Bendemann, and Hübner.

Following, as we do, the course of M. Halle's Manchester concerts with more than common interest, it may be mentioned that at a late one a magnificent performance of Beethoven's Ninth Symphony was given. He has been playing, we observe, Field's graceful and fantastic Pianoforte Concerto in c minor, a work forgotten here, though well deserving of attention.

We understand with regret that Herr Pauer does not intend to resume his Historical Pianoforte Concerts this year.

Herr Lutz's *Cantata* 'King Christmas,' still nightly (and well) performed at the "Oxford," is a work more pleasing and sterling than a *cantata* or two, which shall be nameless, that have been heard at places of higher pretension. Though the rhymes are not of the smoothest, they are not ill laid out for the musician's uses, and the composition pleases deservedly.

GALLERY OF ILLUSTRATION.—We are well aware of the difficulty of catering for such a peculiar and clever party of three as is made up by Mrs. and Mr. German Reed and that tower of strength in eccentric comedy and musical whimsy, Mr. John Parry. There must be quick changes, grotesques in character and dress, strongly marked, and here and there a song which shall tell by its prettiness or quaintness. Thus, we must not reckon too sharply with Mr. Shirley Brooks, for the caricatures and the dreary spaces which are to be found in his Egyptian Entertainment,—after having once said, that the first idea of making a husband and wife quarrel, on the verge of the Desert, over the proper mode of stewing kidneys, seems to us to savour of the Coal Hole, rather than of Cairo. This false step forgiven, we may go on to note that here and there the audience is moved by a sharp hit and a neat repartee, that Mrs. Reed has two good opportunities for the display of her powers of farce as the "Dear Irish Maid," Miss Rose O'Grady, who besieges a sort of Lord Dundreary, in his tent,—and in Mrs. Stratford Bow, a "City Madam," from our East, who, when in their East, torments her handsome, ignorant dragoman (Miss Impulsia Gushington's Dmitri) to take her over the Equinoctial Line. The dresses are splendid, Mr. Reed's as the sulky Mussulman potentate especially not to be forgotten. Mr. John Parry's Turkish "make-up" also is capital, and his deportment has a dignity and grace which would have satisfied Mr. Turveydrop himself. For once, he can afford to have too little scope for those peculiar and dainty strokes of fun, nice observation and musical adroitness, in which he has, and has had, no equal. But, the success of the evening (truth compels us to say) belongs to Mr. Telbin's scene of the Sphinx and the Pyramid. This is a positive marvel of art and illusion, the limited size of the stage considered.

ST. JAMES'S.—A new piece was on Saturday contributed to this stage by Mr. Leicester Buckingham. It is adapted from the French, and is called 'The Silver Lining.' The cast is extraordinarily strong; Mr. and Mrs. Charles Mathews, Mrs. Frank Matthews, Mrs. Stirling, and Mr. F. Robinson being engaged in its support. There is, however, scarcely any plot, a theme being substituted for an argument. *Arthur Merivale* has been made cynical by a former disappointment in love, and now that he is married, he infects his wife with his sceptical notions. A lively widow and a faithful friend are the instruments of his conversion, and, at length, he is made to see the baleful influence which he has exerted on his domestic circle by his prejudiced notions of life. A subject like this can only be supported by copious dialogue; and Mr. Buckingham's is somewhat too copious, but, with a little abridgment, there can be no doubt that the excellent acting will secure for the new venture a considerable run.

ASTLEY'S.—It is evidently the intention of the manager to conduct this theatre with spirit. A melo-drama, by Mr. John Brougham, was produced on Saturday, under the title of 'The Might of Right; or, the Soul of Honour.' This piece has the attraction of two parts being acted by one and the same performer, Mr. Henry Loraine, who personates the twin brothers *Ralph* and *Paul Deverill*, one of an amiable disposition, and the other of a fiery temper. Both brothers are the targets for the nefarious aims of a *Sir Willoughby Raikes*, who wrongfully possesses an estate, and would obtain the hand and fortune of a lady, by any means, however foul, and who, to secure his purpose, actually compromises her honour. A duel and a supposed death are the immediate results; but, after a time, Paul re-appears, and in the disguise of a gipsy, outwits the bold bad man, so that the estate is

restored to the rightful heiress, the lady given to her proper lover, and Paul himself rewarded with the hand of a fair maiden whom he had saved from shipwreck. Such are the elements of the new drama—all obvious enough, but which are skilfully combined, and made to culminate into effective tableaux at the end of the acts.

STRAND.—On Monday a new comedietta was produced; it is entitled 'Unlimited Confidence,' and is written by Mr. A. C. Troughton with his usual elegance. It consists but of four characters, distinctly defined, and each of importance to the plot. First we have *Aunt Jefferson* (Miss L. Thorne), supposed by Bath society to be a spinster, but, in reality, a mother and a wife, though wanting in the credentials needful to the proof of the latter relation. Next, we have *Florence*, her niece (Miss Marie Wilton), who has just crossed the Atlantic with her aunt's child, and thus causes the supposed Miss Jefferson great perplexity. Yielding to her aunt's suggestions, Florence professes that the infant is her own. Thirdly, we have *Lieut. Hill-yard* (Mr. Parselle), who has accompanied Florence on her voyage, and conceived an affection for her, but who is somewhat scandalized by her mysterious relation to the baby. Nor can he get any explanation from the lady, who demands from him "unlimited confidence," which he finds it very difficult to concede. Lastly, we have *Colonel Dacres* (Mr. Belford), his uncle, and also—what is of more significance—the recognized husband of the aunt. His presence renders the mystery no longer necessary, and Florence can now reward the Lieutenant for the confidence which he has placed in her honour. The four characters were ably supported, and the piece is likely to form one of the stock dramas of the theatre.

MUSICAL AND DRAMATIC GOSSIP.—There is no order of buildings in which women and men are congregated at night, the planners or proprietors of which should not take home to themselves the horrors of the 8th of December at Santiago—unequalled, in their appalling immensity, by any catastrophe of the kind on record, and made doubly frightful by the fact of their having been courted. The earthquakes of Lisbon and Sicily and the Basilicata were not prepared by the hand of man; but that the catastrophe contrived by the proprietor of the Celestial Letter-box was consequent on an assumption of priestly vanity, must quicken with a last sting that agony under which the fathers, brothers, lovers of the 2,000 murdered women are at this moment helplessly, hopelessly writhing. But the lay responsibilities of those who arrange public buildings and promote show-spectacles to attract crowds should be,—and we rejoice to see, are,—pressed on every one concerned at the time present. It should not be forgotten that, in these days of overflowing crowds and preternatural illuminations, and sensation effects, there is no public building, whether concert-hall or theatre, in London, decently provided with outlets in case of conflagration and panic. It should not be forgotten by those who rejoice over "transformation scenes" and the like, that these are not produced without a risk to life, which—no matter at what price—should be averted. Only last week, we were following the course of the inquest over the poor rash dancer who, by way of making "her picture" more attractive, absolutely defied warning, and perished by fire,—even as did some months ago that last of the French *syphilides*, Mlle. Emma Livry.—This week we read that the great German singer, Madame Burle Ney, had a narrow escape at Dresden, in the last scene of 'Armide,' where, during the final ascent in her magic car, her drapery took fire, and the flames were only extinguished by a mechanist, who was severely burnt (the singer more slightly) in rescuing the lady. These facts cannot be too widely, too seriously set forth.

Mr. Macfarren's new opera, founded on Goldsmith's 'She Stoops to Conquer,' is advertised to come out on Thursday next.

For the moment it must suffice us to announce that the excellent *Symphony*, Op. 19, by Mr. Silas, which was last year produced by the Musical

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Society, has been published in score, by Messrs. Cramer & Co. We may return to it, for the closer examination which it well merits, expressing meanwhile a wish for its repetition.

It is said that Mr. Mapleson meditates producing 'Tannhäuser,' at Her Majesty's Theatre, during his Italian season.

We hear that, besides the Trio mentioned not long ago, Herr Molique is occupied on a Mass.

Herr Joseph Röckel, of Bath, one of Hummell's nephews, and son to the original Florestan, in 'Fidelio,' has completed a cantata on the subject of 'Ruth,' which will shortly be performed in its birthplace.

A Report of the late annual meeting of the directors and members of the Liverpool Philharmonic Society (which we derive from the *Orchestra*) is comical enough to claim the laughter of all musicians, though it holds up one of England's great towns in no favourable light to those who would believe the reiterated fact of the great musical progress made and making in this country. It appeared from the Report that the Society's finances are in a flourishing condition. Great discontent, however, was expressed by some present at the manner in which it has been managed. Some time since, if memory serves us, we called attention to a vigorous attempt made by that section of the concert-goers that loves best to hear the sound of its own voice, when the Piccolomini of the minute is silent—to rid the concerts of a Philharmonic Society of those horrible bores called classical German Symphonies. This was overruled, fortunately. But the other day the same body of singular rebels took the field (we perceive) in new strength. One spoke with more directness than civility, clamouring against "the foreign element" in the concerts, and also, in the formation of the committee,—and another (much in the spirit of Goldsmith's tavern guest, who cried, "*Rot your Italianos!*" give me a simple ballad") was violent to have less of your German and Italian music, and more such things as 'John Anderson my Jo.' This orator, it is true, announced himself as a "non-musical proprietor"; an admission which throws an odd light on the interpretation of the word "Philharmonic" by many of those who frequent one of the most beautiful and commodious concert-rooms in Europe.

M. Meyerbeer seems to be following in the wake of Signor Rossini, and to be kept of late before the public by advertisements of what he is not going to do. The last is (no immediate possibility of referring to 'L'Africaine' presenting itself) that he is not going to give his 'Judith' to the Théâtre Lyrique. There, by the way, the production of 'Mireille' is, in bad French fashion, postponed, vexatiously to those who desire to regulate their movements accordingly.

Mdlle. Spezza is engaged at the Italian Opera House in Paris.—Signor Scalsea, a new *buffo*, is praised in the journals as being really comical. Madame Charton-Demeur is to sing the ungracious part of *Maria di Rohan* in the *Chevreuse* of Signor Delle Sedie.—Mdlle. Tietjens has passed through Paris; having left Hamburg to fulfil an engagement at Naples.

The new opera, 'Ginevra di Scozia,' by Signor Rota, which had been received with some favour at Parma and Trieste, has failed entirely at La Scala, Milan.

'Rosita,' a new three-act opera by M. Gené, conductor of the orchestra at Mayence, has been produced there, with great success.

M. Janin speaks most highly of a new actress, Madame Pasca, who has appeared at the Théâtre Gymnase, in one of Madame Rose Chéri's favourite parts—that of the *Baroness d'Ange*, in 'Le Demi-Monde.'

The manner in which a Russian musical engagement, however lucrative and flattering, seems to swallow up the artists concerned, has been brought home to us forcibly by the mention, in the journals, of a name for some time lost,—that of *Maestro Ricci*, who has been lately producing, at a private concert in St. Petersburg, a *Cantata* in honour of Italy. How many amateurs of the pianoforte are there, who advert to the fact that the genius of Herr Henselt, who is, or was, if we can believe rumour, the executive

artist next in power and fascination to Dr. Liszt, has been for years so "straitly shut up" in St. Petersburg as to be virtually unknown in Europe?

#### MISCELLANEA

##### A Shakspearian Nut Cracked.—

If such a one will smile and stroke his beard,  
And sorrow, wagge, crie hem, when he should grone,  
Patch griefe with proverbs, &c.

Much Ado About Nothing, v. 1.

I submit that "wagge" is a misprint for "swagge," or *swage*, the old form of *assuage*. Richard Hyrde's version of L. Vives's 'Instruction of a Christian Woman,' 1592 (signature Bb., folio 7), affords an example singularly in point. Vives is writing of the folly of a widow indulging in immoderate grief for her husband; and he attempts to reason with her, just as Antonio does with Leonato. Then he says: "And after that the first brunt of her *sorrowe* is past and *swaged*, then let her begin to *study for consolation*." And then he speaks of "*precepts* out of the long volumes of philosophers." For my part then, I would read:—  
And *sorrowe swage*, crie hem, when he should grone,  
Patch griefe with proverbs, &c.

C. M. INGLEY.

Valentine's, Ilford, Jan. 28, 1864.

*Fish in the Well*.—Prof. Désor, of Neuchâtel, the well-known natural philosopher, coming from a prolonged journey in Algiers, writes on board the steamer *Ganges*, in one of his last travelling reports: "I have only superficially mentioned one of the most curious phenomena, which may puzzle the natural philosopher; I mean the small fish which have shown themselves in several artesian wells, at the moment when the column of water rushed up from a depth of fifty metres. The fact is indisputable, although its authenticity has been doubted. I myself have found them in the canal of the well in the Oasis Ain-Tala, the same in which Capt. Zickel observed the fish when the water-column first rose over the surface. It is impossible that these fish should come from anywhere else, than from out of the well, for the water stands in no communication with either basin or river. The fish belong to the family of carps, and if I am not mistaken, to the proper species of Cyprinodon. I am bringing some with me, and shall put them before the Society of Natural Science, and before some of the ichthyological authorities, Herr von Siebold, for instance. The most curious thing is that these fish, although coming from the interior of the earth, from a depth of more than 150 feet, have nothing sickly or misshapen about them; they are of a most remarkable liveliness, and what is especially worthy of note, have fine, large, completely healthy eyes. You know that the fish and other aquatic animals which are found in the subterranean ponds of the Adelsberg Cavern in Steyermark, and in the Mammoth Cavern in Kentucky, are all blind. Their ocular organs are stunted, and often nothing is left of the eye but the optic nerve. Some naturalists, therefore, have tried to classify them as a species of their own, while others, whose opinion I share, maintain that every organ deprived of the opportunity to exercise its functions, must necessarily degenerate at last, and become defective. But here we have a fish from the interior of the earth, with perfect eyes. How are we to account for this? I confess that this phenomenon puzzles me, yet I think I have found the key to the riddle. The subterranean basin, which feeds the artesian wells, must be of considerable dimensions, as the water springs up on a space of many square miles, wherever it is bored. Besides these artificial wells, there are ponds in several oases, especially that of Urlana, fed by rich sources, and from which real brooks spread in different directions. These ponds harbour the same little Cyprinodonts which rise in the water of the artesian wells, by which I conclude that a subterranean connexion exists between the ponds and the wells. Probably they visit those ponds periodically, perhaps to spawn; this would explain why their eyes, and their formation in general, show nothing abnormal.

To CORRESPONDENTS.—W. N.—J. S. F.—C. H.—J. S.—W. H. S.—E. H. B.—received.

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